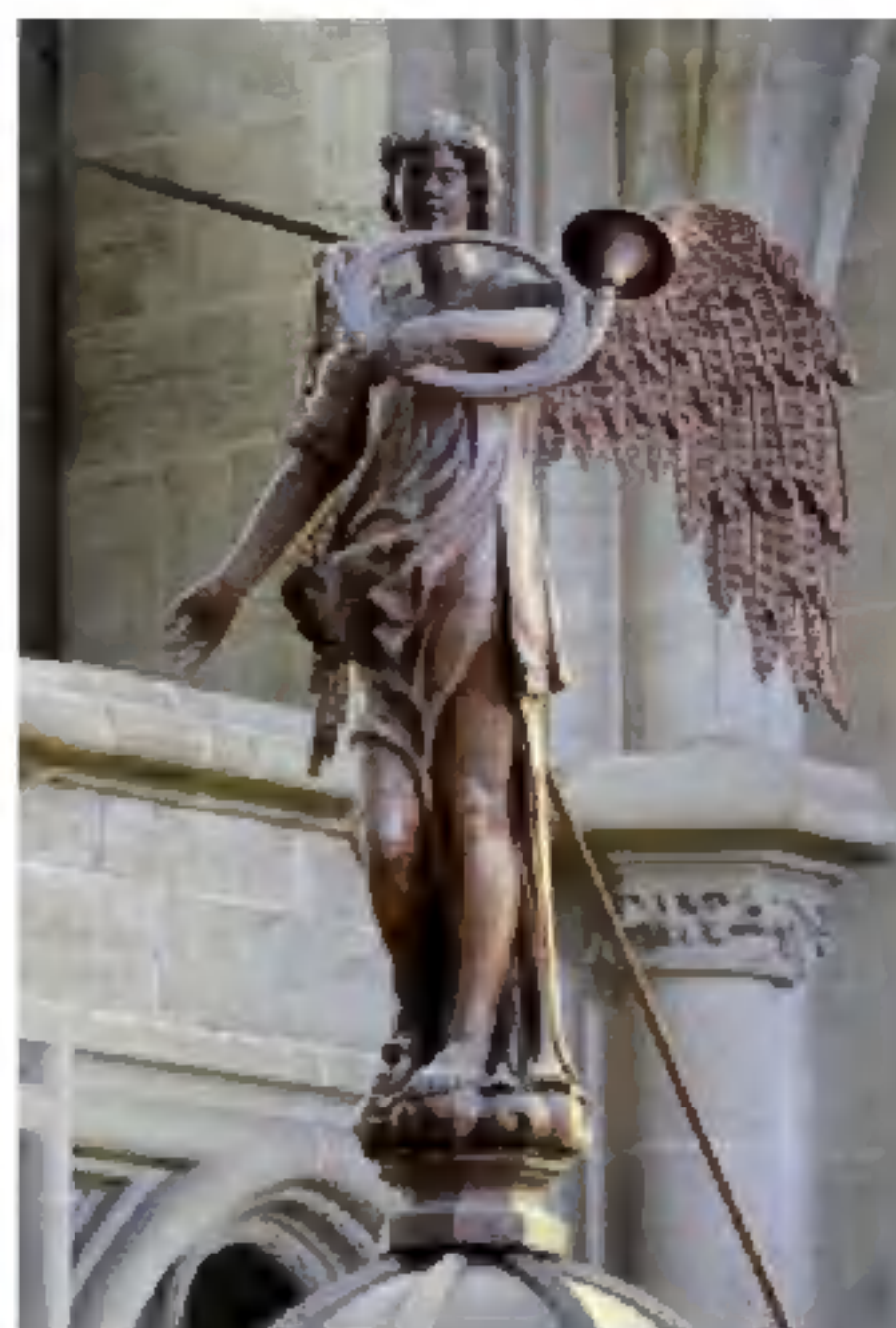


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September 2019

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John Rutter
Carols
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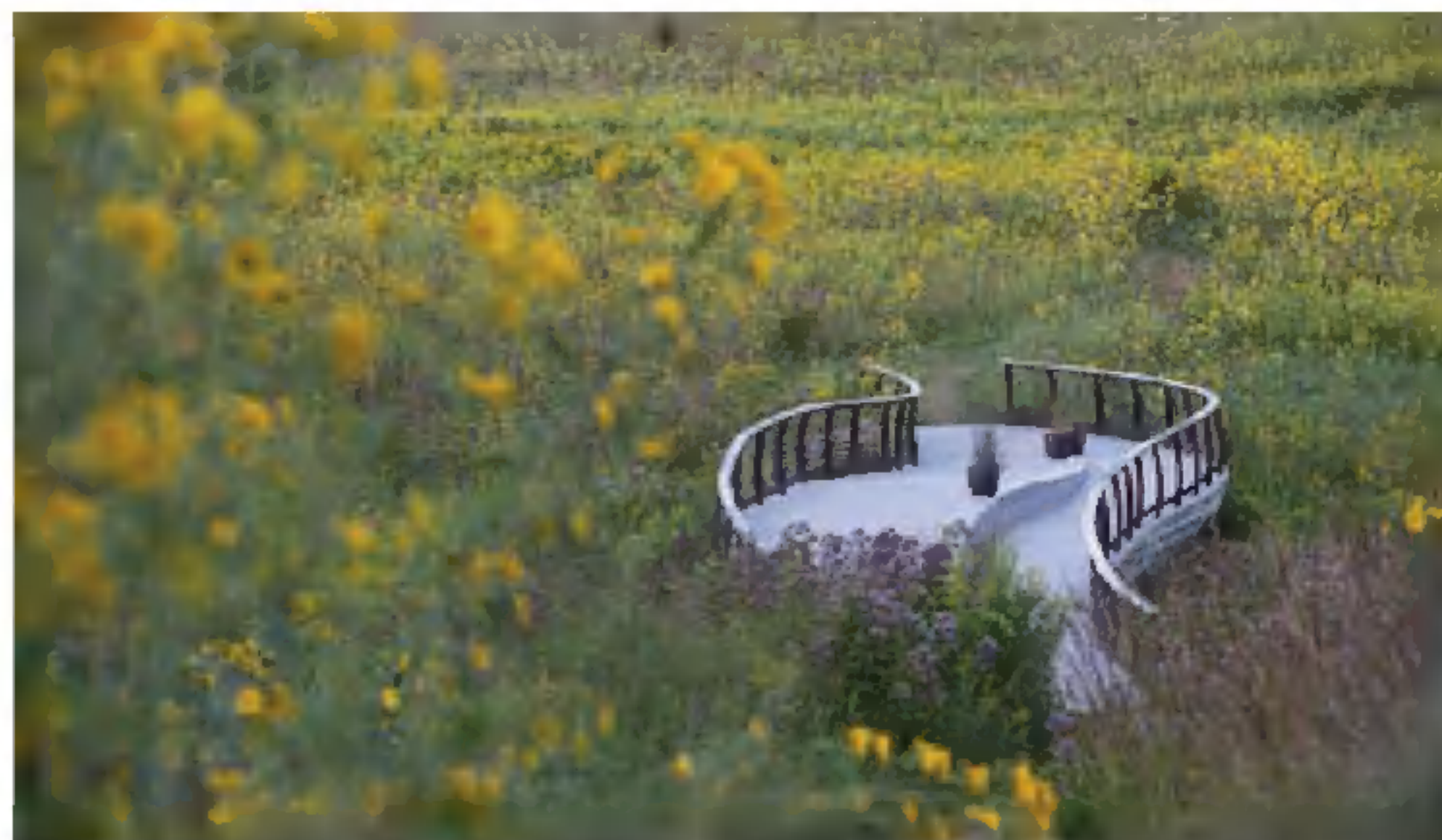
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ALUN HODDINOTT

A survey of the Welsh composer's choral canon



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Killjoys



At first, I had to stop reading and check the date on the newspaper. No, it wasn't 1 April, though I might have been forgiven for thinking it was. Mind you, every day in British politics seems like April Fools' Day at the moment. But this had leapfrogged from our quotidian dose of the surreal into the realms of pure, unalloyed insanity.

For here, in the *Observer* of 7 July, was a report that the programming of Beethoven's Ninth Symphony at the Three Choirs Festival had prompted a call from a Brexit supporter to boycott the concert, on the grounds that the work includes in its last movement the 'Ode to Joy', the anthem of the European Union. Beethoven's Ode had first been adopted by the Council of Europe in 1972, since its text, written by the German playwright Schiller in 1785, urges all people to aspire to a divine joy that unites humanity – profound and noble sentiments for less than 30 years after the end of the second world war, and no less relevant today. Indeed, over the years the anthem has come to take on additional significance as a statement of defiance against oppressive regimes (the Pinochet dictatorship in Chile and the 1989 Tiananmen Square protests), of hope for the future (when the Berlin Wall fell), and of solidarity with the afflicted (after the 2011 tsunami that killed over 10,000 people in Japan).

So it was shameful enough that the 29 recently elected Brexit Party MEPs turned their backs when the anthem was performed at the return of the European parliament. But to cause this year's Three Choirs Festival artistic director, Adrian Partington, to feel compelled to justify his inclusion of a magnum opus of the choral canon is nothing short of ridiculous. Should Bruckner's Seventh Symphony be boycotted because the slow movement was played at Hitler's funeral? Or Shostakovich's Fifth Symphony be shunned because it brought the composer back to favour with Stalin? And Eurosceptics might remind themselves that for over 300 years the British throne has been occupied by men and women of German descent precisely because of this kind of intolerance ...

It is tempting to think this is all laughable, and that we should shrug off such extremism. But complacently ignoring the rise of bigotry and xenophobia, whether in physical attacks or in symbolic attacks such as this one, only allows it to become emboldened and take root. Instead, we have to call it out and act.

Schiller's poem includes the words 'Whoever [has not experienced joy] should steal away in tears from the group/union.' This seems good advice for those attacking the Three Choirs Festival: I hope they stayed away from the concert, and let the audience instead be bursting at the seams with those who value and respect humanity, as well as celebrate the power of music to unite people – in joy.

Welcome to the new monthly Choir & Organ. Increasing the frequency allows us to bring you even more news, so please do write to me with details of what's happening. We have also extended our reviews section, to increase our coverage of choral sheet music; and as many organists also turn their hand to the harpsichord, we have extended the reach of our keyboard reviews too. A new series takes us behind the scenes in organ builders' workshops; and David Hill brings his wealth of expertise and experience to answer your questions in his Choral Clinic. We hope you continue to enjoy reading the magazine.

Maggie Hamilton

Choir & Organ shines a global spotlight on two distinctive fields of creativity, celebrating inventiveness and excellence in all their forms.

We aim to inspire our readers through giving a platform to conductors, organists, composers, and choirs of every kind; and by showcasing the imaginative craft of pipe organ building across the centuries, critiquing new organs and tackling ethics in restoring historic instruments.

Specialist writers appraise new editions and recordings of standard repertoire and works fresh from the composer's pen, while our news and previews chart the latest developments in a changing world and present opportunities to become involved.

Choir & Organ is an invitation to engage with two unique areas of music – to explore the new, and look afresh at the familiar.

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SCHÜTZ RECORDING PROJECT COMPLETED



HANS VON DRAMINSKI/CARUS-VERLAG

▲ Celebrating Schütz: Hans-Christoph Rademann conducts the Dresdner Kammerchor

THE RELEASE OF THE CD *Friedensmusiken und Psalmen* brings to an end a 10-year project to record the complete works of Heinrich Schütz, on the German publisher Carus-Verlag's own record label [Carus 83.278]. Spread over a total of 27 CDs, the project has been brought to fruition by the Dresdner Kammerchor and its founder-conductor Hans-Christoph Rademann, artistic director of the International Bach Academy Stuttgart, and a winner of the International Schütz Prize.

Rademann worked hand-in-hand with Günter and Dr Johannes Graulich of Carus-Verlag, basing the recordings on the company's Stuttgart Schütz Edition, prepared in collaboration with notable Schütz scholars Werner Breig, Michael Heinemann, Ludger Rémy, Uwe Wolf and Helmut Lauterwasser.

Heinrich Schütz (1585-1672) is often dubbed 'the father of German music', and is regarded as the most important Germanic composer before J.S. Bach. After training as

a chorister in the court of Landgrave Moritz von Hessen-Kassel, Schütz went to study with Giovanni Gabrieli in Venice; a stint as organist at Kassel, from 1613 to 1615, was followed by a move to the Elector of Saxony's court at Dresden, where he worked as court composer on and off until 1672.

Stylistically, his works show the influence of Gabrieli and also Monteverdi, whom he met and studied with in a subsequent visit to Venice. His magisterial output includes *Psalmen Davids* op.2, *Cantiones sacrae* op.4, *Die sieben Worte Jesu Christi am Kreuz*, Passion settings, the *Christmas Story*, and the celebrated funeral music, *Musikalische Exequien*. The recording's release was marked in a June 2019 performance of *Psalmen Davids* as the opening concert of the 68th ION Music Festival in Nuremberg.

Rademann told *C&O*: 'I feel deeply grateful that we were able to master such a large project. Furthermore, I feel enormously enriched – and all musicians would surely feel the same – because Schütz's music is

of the greatest mastery. The term "father of German music" is absolutely justified. Schütz is able to express an enormous amount with his music; he is, in a sense, an "illuminator" of the word – creating powerful musical images. Painting and music move very close together – one learns to see with one's ears, so to speak.'

Carus publisher Dr Johannes Graulich added: 'The fact that we have succeeded in producing the entire works of Schütz at the highest artistic and technical level, and that in only 10 years, is an enormous achievement of which we are very proud. Some of his works have been recorded for the first time; much of the music sounds wonderfully new and surprising, thanks to Rademann's refreshing interpretation and the insights of historically informed performance practice. I thank Hans-Christoph Rademann, the musicians, MDR Kultur, Deutschlandfunk Kultur, BR Klassik and the sponsors for their support in this epochal recording project' carus-verlag.com

ST ALBANS WINNERS

STEVE HAMILL



▲ South Korean organist Kumi Choi is awarded 1st Prize for Interpretation at St Albans

SOUTH KOREAN ORGANIST KUMI CHOI (29) carried off a raft of prizes at the 2019 St Albans International Organ Festival, winning the Interpretation Final and Gold Medal, the Peter Hurford Bach Prize and the Douglas May Award. Ms Choi began studying the piano aged five and the organ at 16. After taking her first degree at Korea National University of Arts, she moved to Paris for further studies with Eric Lebrun, before entering the organ classes of Olivier Latry and Michel Bouvard at the Paris Conservatoire and completing her Master's.

The Improvisation Final and Tournemire medal was awarded to Gabriele Agrimonti of Italy. Born in Parma, Agrimonti became co-titular organist at the Basilica of Santa

Maria della Steccata in Parma, later graduating from Parma's Conservatory with the highest honours. Now resident in Paris, he studies improvisation with Thierry Escaich and László Fassang at the Paris Conservatoire; he won the Grand Prix d'improvisation at the Marchal-Litaize competition in Paris in 2017, and was a finalist at the Haarlem improvisation competition in 2018.

The Interpretation Second Prize was awarded to Tom Rioult of France and the Matthew Martin Prize for performance of the newly commissioned work by Martin was awarded to British organist Richard Gowers. The Audience Prize, for performance during the Final and voted by the audience on the evening, was awarded to Sebastian Heindl of Germany, first prizewinner at the 2019 Longwood Gardens International Organ Competition (see report p.71). organfestival.com

On 5 August, work began on dismantling the 1865 organ at St Michael le Belfry in York for a full restoration by Nicholson & Co. of Malvern. The instrument was one of the largest built by local organ builder William Denman, who had been a foreman for William Hill before setting up his own business; Nicholson & Co. hosted a workshop about the instrument on 13 August.

The church dates to the 13th century, the present building having been constructed between 1525 and 1537. Since the 1970s, it has become known as a place of charismatic renewal, and the organ is no longer used to accompany worship. After its restoration, the instrument will be relocated to St Lawrence's, York – the second-largest religious building in the city after York Minster. Following a major building project in 2016-17, St Lawrence's is increasingly used for concerts as well as three Sunday services, including sung Evensong.



▲ Revd Matthew Porter (vicar, St Michael le Belfrey) and Revd Jane Nattrass (priest-in-charge, York City Centre Churches) at the Denman organ

IN BRIEF

Cambridge Academy of Organ Studies

has announced its second competition for student organists, to be held on 21 Feb 2020 in Jesus College Chapel, Cambridge. The competition, which has a prize of £500 and recital awards, is open to organists over the age of 18 in full-time education. Adjudicators will be Hans Davidsson (SE) and Martin Ennis (UK). On 22 Feb Hans Davidsson will give a masterclass on north German baroque organ music. Full details of both events, including applications, are at cambridgeorganacademy.org

The National Youth Choirs of Great Britain

(NYCGB) has announced auditions for its Boys' Choir (for boys entering School Years 5-10 on 1 Sep 2019), Girls' Choir (for girls entering School Years 6-10 on 1 Sep 2019) and Training Choir (for boys and girls entering School Years 9-13 on 1 Sep 2019). Auditions will take place in 18 locations across the UK including Birmingham, Gateshead, Cardiff, Edinburgh, Liverpool and London. Booking for the auditions opens on Monday 23 Sept, with a closing date of Friday 25 Oct 2019. Auditions are booked via NYCGB's website: visit nycgb.org.uk/auditions.

The **London Oriana Choir** has announced that Anna Disley-Simpson (23) from Manchester has won its competition to be composer-in-residence as part of its five15 project in support of women composers. londonoriana.com

One of the last chances to hear the Choir of King's College under the baton of Sir Stephen Cleobury as he leaves Cambridge comes as an appendix to the score of David Goode's **Anthem for Easter Day**, published by OxRecs. Also available is Goode's *Question – a Lullaby Carol*, with accompanying CD sung by the choir of Eton College Chapel. Order from Colin Smythe Ltd, 01753 886000, info@colinsmythe.co.uk.

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CROUCH END WELCOMES YOUNG CONDUCTORS

COURTESY CROUCH END FESTIVAL CHORUS



▲ Winning through: Mariana Rosas and Matthew Quinn

CROUCH END FESTIVAL CHORUS has announced the winners of its first Young Conductors Mentoring Scheme. A total of 30 young musicians applied to participate in the scheme; seven were invited to audition, and two were selected.

Mariana Rosas is currently studying with Simon Halsey, Simon Carrington and Julian Wilkins at the University of Birmingham. She brings extensive experience of choral and opera chorus conducting from her native Argentina; Rosas specialises in teaching university-level students in a cappella, contemporary, and symphonic repertoire.

Belfast-born Matthew Quinn is a freelance conductor, tenor, and vocal facilitator. After founding his own chamber choir as a sixth-former, Quinn joined the choral and orchestral conducting training programme at the University of Manchester and Royal Northern College of Music, with Robert Guy and Mark Heron. In April 2019, he was awarded the Feis Ceoil/RTÉ Concert Orchestra conducting award, which provides the opportunity to conduct the RTÉ Concert Orchestra in a full concert in the 2019/20 season.

The CEFC Young Conductors Mentoring Scheme was set up to support the training and development of young musicians aged between 18 and 35 years, who want to make conducting their career, and especially those with an interest in symphonic choirs. The mentoring scheme in its turn is an integral part of the expansion of CEFC's charitable objectives to include young musicians: previous projects with composers have featured Joby Talbot, Laura Bowler, Ryan Latimer and James McCarthy, and young singers from local schools have been involved in CEFC's concert programmes.

Rosas and Quinn will work with CEFC's music director, David Temple, covering a range of relevant skills including organisational structure, budgeting, working with volunteers, programme, rehearsal and concert planning, as well as the hands-on aspects of rehearsing and conducting with choir, soloists and orchestra.

Temple told *C&O*, 'I was delighted by the number and quality of young musicians who applied to participate in this scheme, and am looking forward to mentoring Mariana and Matthew for a year from September 2019. With this calibre of young conductors, our musical future is in good hands.' cefc.org.uk

FORTHCOMING EVENTS

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7 Sep, 12 & 13 Oct, St Gabriel's Church, Pimlico, London

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Working with Cambiata Voices

28 Sep, Hallé St Michael's, Manchester

In partnership with Oxford University Press and The Choral Leadership Network. Training for anyone who works with changing voices and would like to learn more. Tutors include Martin Ashley, Stuart Overington, Ian Crawford and Andy Brooke.

Initial Course

Oct to Feb (four one-day sessions), Newcastle

With Liz Garnett and Tom Leech. For those new to choral conducting, or who have conducted for a while and want to back up their experience with training.

Young Conductor Day with Sarah Tenant-Flowers

2 Nov, Magdalen College, Oxford

For anyone aged 18-25 and interested in leading a choir, or who already have some conducting experience and would like to learn more.

Come and Sing with Alan Bullard

16 Nov, Scunthorpe

Alan Bullard leads participants through several of his own works.

All **abcd** events and booking are at www.abcd.org.uk/events/abcd-events

CELEBRATING SCHNITGER

THE CITY OF HAMBURG, with no hint of a cliché, is pulling out all the stops to honour the memory of the great north German organ builder Arp Schnitger, who died 300 years ago.

Organ City Hamburg, supported by the German Federal and Hamburg City governments, and the Church Music Authority, has created an in-depth website to raise awareness of Schnitger and the city's organ patrimony, and to act as a focal point for Schnitger-related concerts and exhibitions

throughout the year. Prominent among these is 'Manufactory of Sound: 2,000 years of organ building and organ playing', running at the Museum for Arts and Crafts Hamburg until 3 November. An interactive map gives locations and details of the city's 300 organs, 17 of which are highlighted, and there is even an online keyboard allowing users to draw stops and hear typical Schnitger sounds, sampled from the city's St Jacobikirche organ.

Schnitger's date of birth is unknown, but

he was baptised on 9 July 1648; his family, from Schmalenfleth in Oldenburg, were woodworkers and woodcarvers – he was apprenticed as an organ builder to his cousin Berendt Huss, and in 1682 he moved, with his workshop, to the Neuenfeld district of Hamburg. In all, Schnitger built a total of 170 organs throughout northern Europe and beyond, his productivity enhanced by the establishment of branch workshops in Magdeburg, Bremen and Groningen. His organs are characterised by large, independent pedal divisions, often placed in towers on either side of the main case, well-developed principal choruses in each division with abundant and vivid reeds, flutes, and mutation stops. His influence was dynastic: the incursion of Schnitger's son Franz Caspar and other north German builders into the Netherlands has been described as delivering an 'earthquake' to the continuity of the venerable Dutch tradition of organ building.

Forty-seven of Arp Schnitger's organs survive to this day, 20 of them substantially as Schnitger left them, including instruments in Groningen, Norden, Stade, Steinkirchen, Pellworm and Hamburg: the organ in the St Jacobikirche, Hamburg – thought to be largest surviving baroque organ in northern Europe – is a renovation and enlargement of an earlier instrument from 1635 by Gottfried Fritzsche; completed in 1688, the organ in the St Pankratiuskirche, Neuenfelde, where Schnitger is buried, is his largest two-manual instrument. orgelstadt-hamburg.de

◀ The organ of St Jacobi, Hamburg



APPOINTMENTS & AWARDS

In the 2019 Birthday Honours, **Stephen Cleobury**, recently retired from King's College Cambridge, was knighted for services to choral music. He is also the recipient of the inaugural Choral Director Lifetime Achievement Award from the Musicians' Company.

Also in the 2019 Birthday Honours, CBEs were awarded to composer **Jonathan Dove**; Dartington International Summer School artistic director **Joanna MacGregor**; and tenor **Mark Padmore**.

South Korean organist **Kumi Choi** has won the 2019 St Albans Interpretation competition; **Gabriele Agrimonti** (IT) won the Improvisation 1st prize, the Tournemire Prize.

Flentrop Orgelbouw's former managing director **Frits Elshout** has been made an honorary member of the Royal College of Music, London.

Marcus Farnsworth has been appointed to lead an expanded vocal and choral department at Chetham's School of Music.

Ian Keatley succeeds Peter Wright as director of music at Southwark Cathedral. **Tom Little** replaces him at Christ Church, Dublin.

Matthew Owens has been appointed director of music at St Anne's Cathedral, Belfast. He succeeds **David Stevens**, who is moving to Wells Cathedral as assistant director of music.

SNETZLER RESTORATION IN CAMBRIDGE

FLENTROP ORGELBOUW AND ORGELBAU KLAIS are to collaborate on a rebuild of the organ in Peterhouse College Chapel, Cambridge.

The chapel was consecrated in 1632 during the Mastership of Matthew Wren, and an organ was installed as early as 1635. As a centre of Laudian practice, music played a key role in chapel life from the outset.

The present organ, given to the College in 1765 by Horatio Mann, is the largest surviving example of the work of Johann Snetzler. The original Snetzler pipes are largely unaltered, although Hill & Son undertook a major reconstruction in 1893-94 and Noel Mander carried out a significant rebuild in 1963. To accommodate these successive additions the console was enlarged and the original case was made deeper, blocking the light from the west window.

The challenge facing the College has been to preserve the Snetzler heritage while creating a versatile instrument to serve the musical and liturgical needs of the Chapel in the 21st century. To this end, the plan is to construct ■ new instrument within the existing Snetzler case, conceiving the new specification around the extant 18th-century pipework.

The project documentation states that the College 'cannot simply propose a historic reconstruction (as far as possible) of Snetzler's instrument. However, we do want to do justice to the historic material that has come down to us... we propose a unique and innovative two-console solution.'

The organ will have an (east) console at the front of the organ, in the position of Snetzler's original, with three manuals (Great, Choir and short compass Echo) with pull-down pedals. The action throughout will be mechanical, the winding supplied by wedge bellows. A second console will be sited on the north side, with two manuals (Great and Swell) and pedals. The key action will be mechanical, with electric stop action, electronic setter and combination system, the wind supplied by a modern system using a weighted reservoir. The case, expanded in successive rebuilds, will be reduced to the proportions of Snetzler's original, and the discarded wooden doors that originally hung from Snetzler's console, now rediscovered, will be re-hung in their original position.

The College hopes that the new organ will boost future applications for organ scholarships, commenting: 'This scheme will not only make for a flexible and versatile instrument, it will also



■ Peterhouse: the Flentrop/Klais proposal

provide organ scholars with an unparalleled educational experience. Students will be able to learn about the performance of early music on a historically informed console, as well as being able to practise more modern music on an instrument with contemporary playing aids and ■ slightly expanded specification, well-suited to the needs of later repertoire.' pet.cam.ac.uk/organ



Petr Eben (left) and Johannes Landgren, whose recordings of the complete organ works of the Czech composer are being launched by the Gothenburg-based Footprint Records in a remastered edition. The organist studied with Eben in Prague and was the first to perform the complete works in his native Sweden.

Engineer Per Sjørsten has remastered

the original analogue tapes recorded by Opus 3, to produce three CDs: *Petr Eben – A Composer Portrait*; *Bittere Erde*; and *Te Deum*. The new release has extensive documentation, including the 123-page thesis Landgren wrote on Eben's work and its interpretation, *Music – Moment – Message*. Enquiries and orders to info@footprintrecords.com; footprintrecords.com.

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▲ Look to the skies: James Whitbourn

JAMES WHITBOURN HAS SIGNED a long-term publishing agreement with Oxford University Press (OUP).

The GRAMMY-nominated composer, studied at Magdalen College, Oxford, before embarking on a career in broadcasting, producing *Choral Evensong* and composing many works for the BBC. Whitbourn is also an award-winning conductor who, as a member of Oxford University's music faculty, directs the university's choral summer courses.

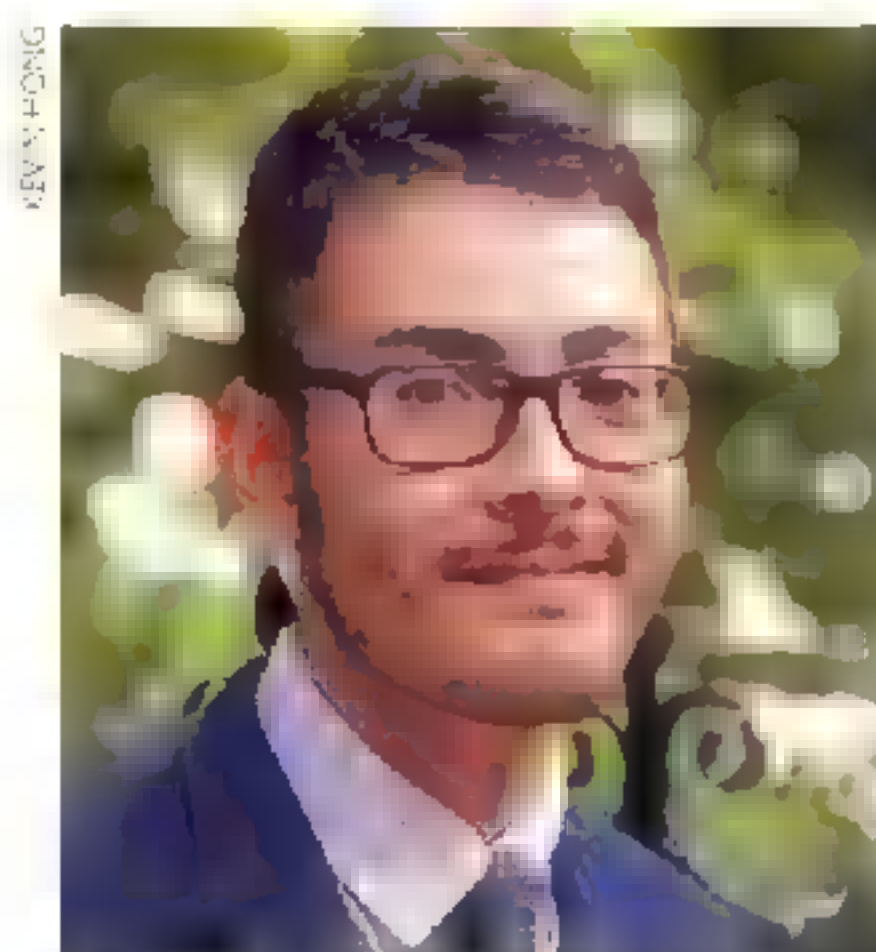
Whitbourn's first publication with Oxford is *Solitude*, a choral setting of an early poem by John Henry Newman (the 19th-century Oxford priest who in autumn 2019 is due to be canonised) commissioned by

Oriel College, Oxford, where Newman was a fellow.

In November, OUP will then publish *Apollo*, a work for solo organ as part of The Oxford Organ Library. *Apollo* brings together two stories of discovery spanning 2,000 years, taking as its musical theme the first notated piece whose composer is known: a hymn to Apollo composed by Ath'naios in around 128 BC. The theme is transformed into a narrative tracing the first ever human spaceflight mission to leave Earth and to voyage to another celestial body – the Moon. *Apollo* was commissioned by James Roman, an organist working in Houston, Texas, close to the NASA base. National Public Radio (NPR) has hailed Whitbourn's commitment to 'expand the experience of classical music beyond the edges of the traditional map of classical styles.'

James Whitbourn at OUP: bit.ly/2yumhNX

CANADIAN CHALLENGE



■ David Simon, of Toronto, took 1st Prize in the RCCO National Organ Playing Competition

THE 2019 RCCO NATIONAL ORGAN PLAYING COMPETITION Le Concours National d'Orgue took place in Halifax, Nova Scotia on 5-7 July, writes Marnie Giesbrecht.

This year's competition broke with tradition as the performers were visible to the judges and audience for the first time. The commissioned work for the final round was by Halifax-based Peter-Anthony Togni, who composed a virtuosic work full of colourful contrasts and requisite challenges for the performers: *Hagia Sophia Litanies* references historical events and imagines Byzantine, Muslim and pagan litanies swirling in the glorious dome of the Hagia Sophia in Istanbul (formerly Constantinople).

From anonymously identified recordings, Stefani Bedin, Jocelyn Lafond, Alexander Ross and David Simon were selected as semi-finalists by the three preliminary judges – Ken Cowan, Isabelle Demers and Jacobus Kloppers; the jury for the semi-finals (held on 5 July at St George's Round Church) and finals (7 July at All Saints Cathedral) comprised John Grew, Paul Halley, Craig Humber, Rachel Laurin, Peter-Anthony Togni, and co-chairs Marnie Giesbrecht and Joachim Segger.

First place and Godfrey Hewitt Memorial Prize of C\$5,000 was awarded to David Simon, from Toronto; Jocelyn Lafond (Montreal) took second place for the Paul Murray Prize of C\$2,500; and third place and Muriel Gidley Stafford Prize of C\$1,000 went to Alexander Ross (Montreal). rcco.ca/halifax-2019


EVENTS

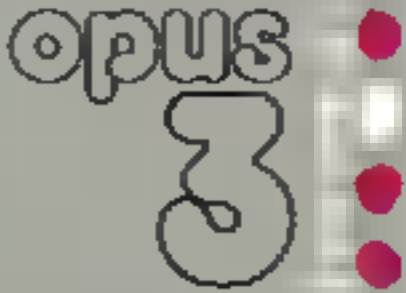
The **2019 Silbermann Tage** festival runs from 4-15 Sep in the Saxony town of Freiberg, in south-east Germany. Under the artistic direction of Freiberg Dom organist Albrecht Koch, this year's festival explores the theme of Music and Power. Included in the festival is the XIVth International Gottfried Silbermann Competition from 7-15 Sep, which makes use instruments by Silbermann (1718, Jakobikirche; 1714 and 1719, Freiberg Dom), and Hildebrandt (1721, Langhennersdorf Church). Full details are at silbermann.org.

OrganFest 2019 runs in Cardiff from 6-8 Sep (see Jul/Aug 2019 issue, p.9). The event, which presents recitals and talks, includes a Gala Concert by David Briggs in Llandaff Cathedral (7 Sep), to be recorded by BBC Radio 3 for future broadcast. OrganFest is organised by the British Institute of Organ Studies, the Incorporated Association of Organists and the Royal College of Organists. organfest.org.uk

Andrew Cantrill-Fenwick leads an afternoon on **Building a Repertoire: Music for Advent and Christmas** in Hexham Abbey (1.30-4.30pm, 14 Sep). The course offers practical assistance and encouragement for six players of all standards, with short presentations on a variety of relevant repertoire. bit.ly/2K9rkKm

The **2nd International OrganSpace Stockholm Festival** runs from 12-15 Sep in the Swedish capital. The event brings together 10 international artists to give recitals, including Thomas Ospital and Jean-Pierre Leguay (FR), Richard Hills (UK), Giovanna Fornari (IT), Péter Kovács (HU), and David Higgs (US). Instruments include seven of Stockholm's finest church organs, as well as the organs in the City Hall, the Concert Hall, and the Skandia Cinema. All concerts are free of charge. Full details at bit.ly/2KbE3MM.






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CALLING TEENAGE ORGANISTS



■ The Harrison ■ Harrison organ in St Clement Danes, London

THE ORGAN CLUB has announced its fourth Organ Competition, in association with the Northern Ireland International Organ Competition (NIIOC), at St Clement Danes Church, Strand, London.

Organ students up to the age of 19 are invited to apply for the event, to be held on Saturday 28 December. Organists in the Senior section (ages 17-19) will compete for a first prize of £1,000 and a second of £500, introducing and performing ■ piece by J.S. Bach, and a free selection. Both prizewinners will be given free entry to the NIIOC, to take place in Armagh in August 2020, with opportunities for further prizes and recitals.

Junior entrants (16 years and under) must perform a shorter programme of Bach plus a free

selection, in competition for ■ first prize of £500 (also guaranteeing ■ free pass into the NIIOC), and two prizes of £200 for the best performance by ■ competitor in each age group of up to 14, 15 and 16 years, excluding the age group of the winner.

The competition takes place on St Clement Danes's III/39 Harrison & Harrison organ, built in 1958. Details and an entry form: organclub.org/competition

Closing date for entries: 4 November 2019.

Tenebrae are among the featured artists at the 2019 Cowbridge Festival, which takes place from 6-21 September in the Vale of Glamorgan. This year marks the festival's 10th anniversary. Tenebrae perform their new consort programme 'Sun, Sea, Moon and Stars', which presents an international collection of

original works and arrangements by Bob Chilcott and associates, including English folk song, new versions of French, Finnish and Japanese traditional melodies, classics from the Great American Songbook, and The Beatles (7.30pm, 18 Sep, Holy Cross Church). bit.ly/2GEL140



EVENTS



Kirklees Borough Organist Gordon Stewart (above) opens the 2019-20 Organ Concert Season on the Father Willis organ in **Huddersfield Town Hall** on 16 Sep with a programme including Mendelssohn's Sonata no.2. Guest artists during the season include Alex Berry (7 Oct) and Christopher Stokes (20 Jan). Also in the season is an 80th birthday concert for York-based composer Andrew Carter, with a guest appearance by Carter's daughter, mezzo-soprano Elinor Carter (2 Dec). All concerts start at 1pm. Full details at bit.ly/31smltq

Norsk Orgelfestival takes place from 12-15 Sep in Stavanger and surrounding area. The event includes a Course for Young Organists (aged 10-25), using the III/40 Jemlich organ in the town's St Petri kirke. orgelfestival.no

The second and third rounds of the **11th Mikael Tariverdiev International Organ Competition** take place in Kaliningrad, Russia, from 3-9 Sep. The jury, chaired by Christophe Mantoux (FR), also includes James Higdon (US), Naoko Imai (JP), Matthias Maierhofer (DE), Roman Perucki (PL), Alexander Tchaikovsky and Daniel Zaretsky (RU), Vincent Thevenaz (CH), and Inger-Lise Ulsrud (NO). organcompetition.ru

IN TUNE WITH THE NATURAL WORLD



▲ The Absaroka range in the Rocky Mountains: John Luther Adams's work celebrates the natural landscape of North America

THE 2019 BBC PROMS season sees the European premiere of John Luther Adams's *In the Name of the Earth*. The Pulitzer Prize-winning American composer is a veteran of large-scale musical spectacles – sonic installations that take the natural world not just as their inspiration but also as a stage.

In the Name of the Earth, which lasts 50 minutes, celebrates the elements in a musical meditation; its text is built from the names of North American mountain peaks, ranges, rivers and glaciers, in English, Spanish and indigenous languages, including Agiocochook, Absaroka, Mojave and Tsaxhaan.

Performing the work will be 600 singers drawn from the BBC Symphony Chorus, Crouch End Festival Chorus, London International Gospel Choir, the London Philharmonic Choir, the London Symphony Chorus and the LSO Community Choir. Marshalling these huge vocal forces will be conductors Neville Creed, Neil Ferris, Simon Halsey and David Temple. The audience will also have an opportunity to participate in the work's final theme, subject to arriving for a sing-along 20 minutes before the scheduled start time.

In a published essay, Adams explained: 'This is a perilous moment in the history of

our species. If we don't know where we are, we don't know who we are or where we are going. Lost and wandering on the edge of our own extinction, perhaps we need new maps to help us find our way.

'*In the Name of the Earth* is my musical map of North America – a refutation and a counterproposal to the official maps of state highway departments and the corporate worldview of Google – and a celebration of this beautiful continent where the only real borders are watersheds and coastlines.

'The title of this work is a conscious reference to Christian liturgy. But in place of the Father, the Son, and the Holy Ghost, I want to invoke the Earth, the Waters, and the Holy Wind.

'Composers from Johann Sebastian Bach to Arvo Pärt have found courage and musical inspiration in their faith. So do I. Although I don't follow any established religious tradition, the practice of my art is the practice of my faith. However, my faith is not in the church; it is in the earth.

'For me, the earth itself is sacred. The natural world is an inexhaustible source of inspiration and music. Whether in the Arctic or the desert, most of my works have begun with some small epiphany, some moment of grace that I've experienced outdoors, in what I call "the real world."

In the Name of the Earth will be performed at the Royal Albert Hall at 11am on Sunday 8 September, and live on BBC Radio 3.

PREMIERES [RP = REGIONAL PREMIERE]

Karl Jenkins: *Cantata Memoria*

Sols, Grand Choir 'Masters of Choral Singing', Senior Choir of Children's Music Choral School 'Pioneers', Moscow State Symphony Orchestra/Stepanov
3 Sep, Tchaikovsky Concert Hall, Moscow, RU

John Luther Adams: *In the Name of the Earth* [RP]

Assembled choirs/Creed, Ferris, Halsey, Temple
8 Sep, BBC Proms, Royal Albert Hall, London, UK

Gerald Barry: *Organ Concerto* [RP]

Thomas Trotter (org), Deutsche Kammerphilharmonie Bremen/Ward

17 Sep, Philharmonie, Cologne, DE

18 & 19 Sep, Die Glocke, Bremen, DE

Atsuhiko Gondai: *Mirai*

Vox Humana, Special String Ensemble/Nishikawa

21 Sep, Kawaguchi-ko Enkei Hall, Lake Kawaguchi, JP

Richard Allain: *Through Music*

Commotio/Berry

28 Sep, SJE Arts, Oxford, UK

Please email items for News and Letters to the Editor for publication in future issues to maggie.hamilton@markallengroup.com, or post to The Editor, Choir & Organ, Mark Allen Group, St Jude's Church, Dulwich Road, London SE24 0PB, UK.



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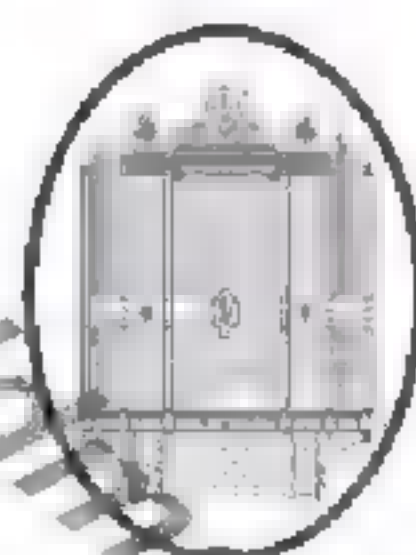
Simon Gledhill
Theatre and Concert Organist

13th November 2019
6.15pm

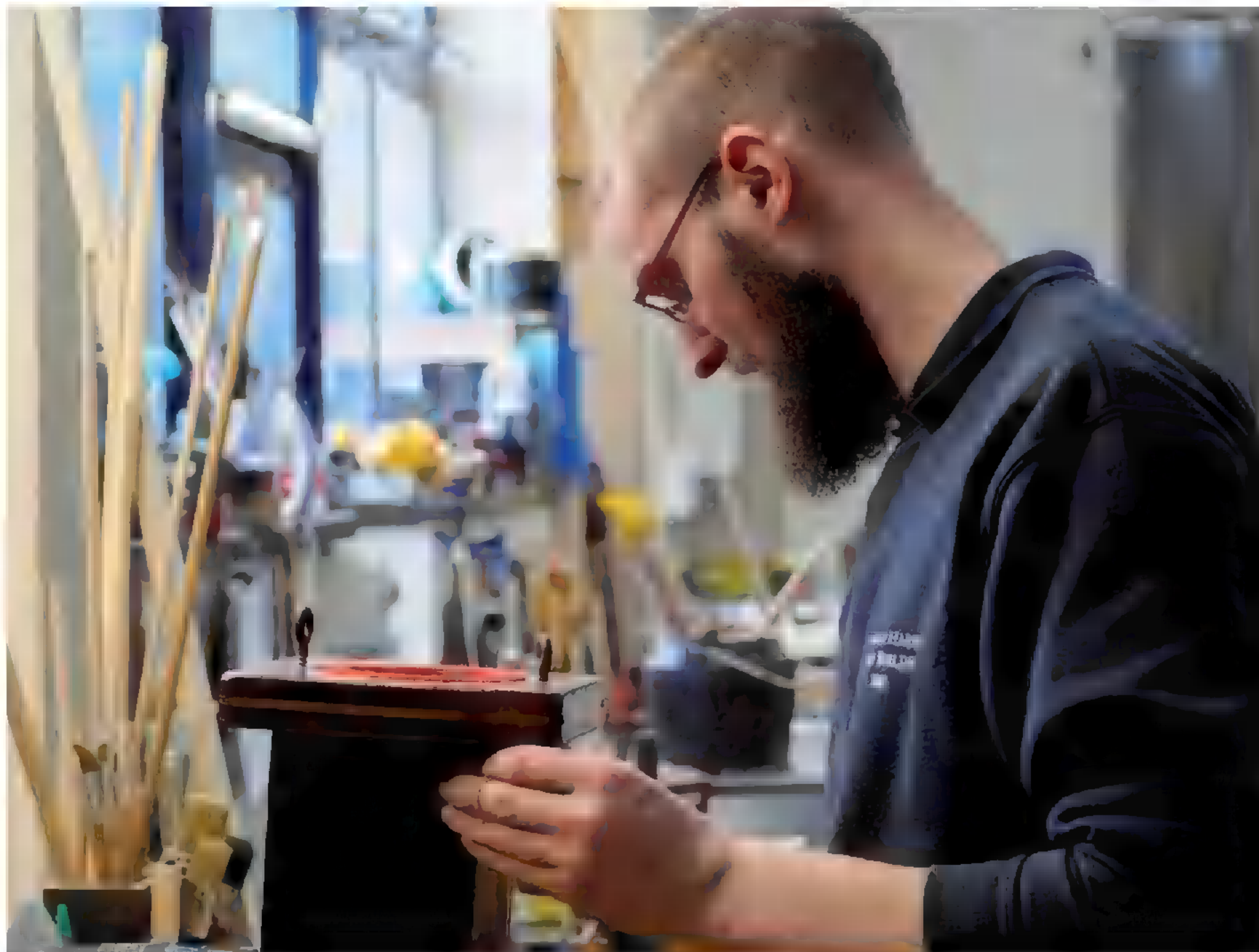
In 2017, the United Grand Lodge of England celebrated the 300th anniversary of the world's first Grand Lodge, here in London, in 1717. Part of the preparation for the celebration was the overhaul and enhancement of the 1933 Willis III organ in Freemasons' Hall, Covent Garden and the set-up of a series of FREE, public organ concerts, the latest of which is shown above. If you haven't seen the amazing Grand Temple, or heard this magnificent instrument now is your chance!

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Work in progress

To launch our new series on organ builders' current projects, **John Kitchen** steps behind the scenes at **Harrison & Harrison**. PHOTOS COURTESY HARRISON & HARRISON

Harrison & Harrison's Meadowfield workshop is an elegant and cleverly designed building situated around a glazed courtyard, and so is filled with natural light, offering a most congenial working environment. Such is the volume of work undertaken, the premises have recently been further extended. The building is spacious, and it has to be, as H&H have a great deal of work in hand. At present the workshop contains no fewer than

three cathedral organs: York, Salisbury and Canterbury. Everything is very methodically organised, with many separate rooms where particular tasks are carried out, such as the metal shop, the voicing rooms, machine shop, wiring area and many more. There are also large quantities of bits and pieces from old organs which one day may be required: endless boxes of old stop knobs, keyboards piled high and so on, all neatly arranged. I receive a comprehensive tour by Andrew

Scott, director and head voicer, and also learn much about what goes on from the managing director, Andrew Reid. I have already met quite a few of the workforce previously, including director Duncan Mathews, who masterminded the 2002-03 work on the Usher Hall organ which, as resident organist, I play regularly.

The size of the work-force, the largest in the UK and numbering nearly 50, means that individuals can specialise in particular

areas; those who operate in smaller organ-building firms have to cover a wide variety of tasks. Harrisons have always employed a large number of people from the Durham area, including locally recruited apprentices, who have to learn a bit of everything. Many of the employees have worked there for all of their careers – including a set of twins! – and, going around speaking to them, I have strong impressions of deep loyalty to the firm and great pride in what they do. In addition to local people and those from elsewhere in the UK, there are overseas employees who contribute their various skills: from Barcelona, Singapore, and South Africa, to name but three. There are now also a few women working along with the men – organ building is still an unusual occupation for a woman, but there is no reason why it should be – and Harrisons hope to increase their number in due course.

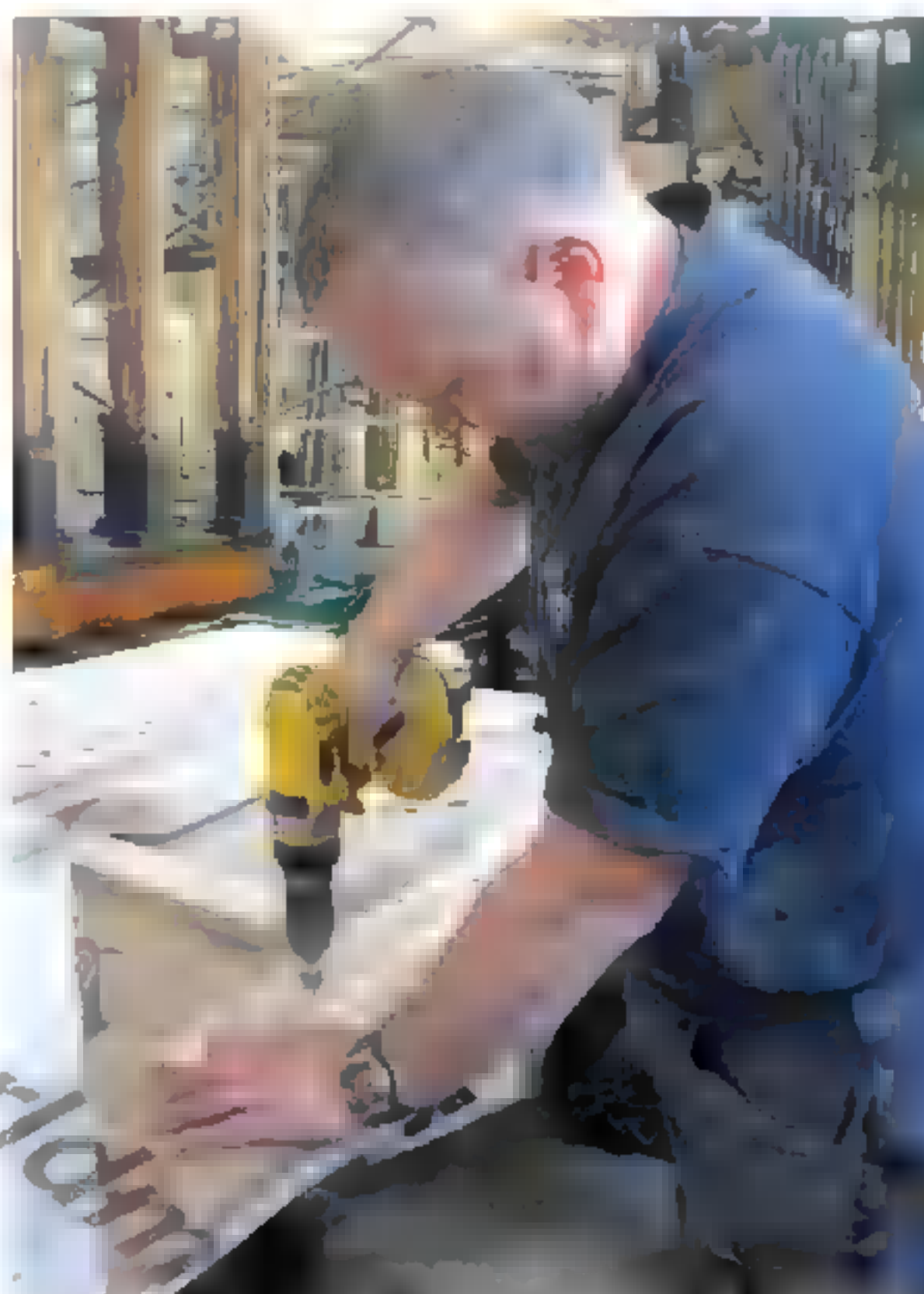
Currently, perhaps the most extensive project is that for York Minster, whose 32ft trombone is prominently on view in the workshop when I visit. The decision has been made to return the instrument to the H&H concept of 1917/1931 (that of Bairstow's time) and to reverse changes made by Walker in 1960, and by Principal Pipe Organs in 1993. Such returning of organs to a former state is a common course of action these days; it is interesting how tastes change and turn full circle. I am pleased, however, to learn that the Swell Violin Diapason celeste (a sort of *voce umana*) is to be retained; I remember a Radio 3 programme in the 1960s, *Organ Gallery*, in which Francis Jackson described this imaginative change, which was his idea.

Much of the Salisbury organ is also in the workshop, but here very few changes are being made, since the instrument retains its integrity as a little-altered Father Willis.

Remarkably, the main choruses are still coned. The work here consists of renewing the electro-pneumatic actions and revising the wind system.

The work for Canterbury is more radical, with a great deal of new pipe work. Originally a four-manual Father Willis, the organ underwent changes by Norman & Beard and Willis, and in 1976 was completely remodelled by Mander in the spirit of the time. The solo organ was completely discarded, and the instrument reduced to a three-manual; it is now being reinstated as a four-manual. Mander also removed the 32ft and 16ft open woods. I have to confess that it is difficult now to comprehend why this was considered desirable in the 1970s, particularly in very large buildings where such tone is really useful; the same happened in other places, such as Gloucester. Harrisons have made two new 32ft flues for Canterbury: an infrequent

◀ (this page and opposite) The 1917/31 Harrison & Harrison organ of York Minster undergoes restoration. (opposite page) Tom restoring the Trombone boots; (clockwise, from below) Rob fitting steady pins to a soundboard; Lee and Andrew fitting up the 32ft Contra Trombone; team leader Jim with one of the trademark painted pipes; 32ft reed shallots; Jim working on the Choir upperboard



Harrison & Harrison – how it all began



▲ The Hawthorn Terrace premises, from where Harrison & Harrison operated for more than a century

The organ-building firm of Harrison & Harrison has been for generations one of the most highly respected in the UK and overseas. Thomas Harrison was the first member of the dynasty, setting up his own firm in Rochdale in 1861, then moving to Durham in 1872, and quickly becoming well-established. In Durham they operated from premises at Hawthorn Terrace and, following enlargement at the turn of the century, there they remained until 1996, when they moved to a custom-built workshop in Meadowfield, just within the Durham city boundary. This happened when Mark Venning was managing director, and he was keen to have a reminder of the old building transferred to the new; so the rather precipitous iron spiral staircase from Hawthorn Terrace finds a place at Meadowfield – a charming touch.

In 1896 Thomas's sons Arthur and Harry took over the running of the firm, and from the early 20th century until 1939 the company became increasingly renowned, building or rebuilding outstanding, and often large, instruments for prestigious places. These include the Royal Albert Hall, King's College, Cambridge, and Westminster Abbey. Naturally, the flagship instrument has always been the comprehensive and opulent instrument in Durham Cathedral. Arthur has been described as 'a voicer of legendary vision and perfectionism'. He was ably assisted by his brother Harry in aspects of design, administration and other vital areas of the business. Arthur considered the 1911 organ of St Mary Redcliffe, Bristol, to be his 'finest and most characteristic work', and

today it is generally regarded as one of the finest high-romantic English organs.

After the second world war, the reins were taken over by Cuthbert Harrison, son of Harry, and it was during his tenure that Harrisons were involved in one of the most significant developments in British organ building: the creation of the new organ in 1954 for the Royal Festival Hall in London. There is no need to go into detail here about this extraordinary instrument, the story is so well-known; yet one never ceases to marvel at the determination and single-mindedness of Ralph Downes, who designed it and persuaded Cuthbert Harrison to build it in a 'classical' style which was unfamiliar, to say the least, and in some respects experimental. Of course it initially caused a great furor, but was eventually acclaimed, and remained highly influential for decades to come. Cuthbert Harrison's boldness in taking on this remarkable project was as remarkable as Downes's vision.

Their next large instrument (1956) was for the Colston Hall in Bristol, which largely reverts to the style of the pre-war 'orchestral'

organ. Later instruments, however, blend the two styles most effectively. Perhaps the most highly regarded are Coventry Cathedral (1962) and St George's Chapel, Windsor Castle (1965); Sidney Campbell, then master of music at St George's, was consultant for both schemes. Many other significant instruments date from this period, including a number of smaller instruments with mechanical action.

Mark Venning, who joined the firm in 1972, succeeded Cuthbert Harrison as managing director in 1975 and expertly steered the ship for many years; he is still chairman of the firm. Under Venning's direction, many new instruments were built (including nine for the US) and significant restorations were carried out. Sympathetic restorations were a notable development of Venning's tenure, characterised by proper regard for principles of conservation as now understood, yet tempered by a healthy pragmatism. The unaltered 1914 Norman & Beard in Edinburgh's Usher Hall was conservatively restored in 2002-03, including the original very complex action, which could have been more easily replaced. When restoring the renowned Schulze at Armley, however, a certain amount of internal re-ordering was carried out. So his approach was flexible and never dogmatic.

Mark Venning was succeeded by Christopher Batchelor in 2011, the year in which the firm celebrated its 150th anniversary; under his guidance, several new organs were built and major restoration and rebuilding projects continued. And so they continue today under the present managing director, Andrew Reid. Harrison & Harrison are in very good shape; one wonders what Thomas Harrison would make of this remarkable history. He would surely be impressed by the vibrancy of the firm today.

▼ Harrison & Harrison employees in 1904



◀ occurrence these days. Much of the Choir organ is also new, as is the Transept Great.

With contracts such as these, Harrisons' practice is to do as much preparation in the workshop as is possible, surely a sensible procedure when preparing organs for busy cathedrals and churches where on-site time is of necessity limited. Of course, final voicing and tonal finishing has to take place in the building itself (no doubt sometimes in the middle of the night).

H&H are also at present building a new two-manual bound for the US, for Christ Church, Alexandria, in Virginia. In recent years, they have built a number of new instruments, including those for Edington Priory (2014) and St Andrew's, Bedford (2016). A number of other important contracts are in the pipeline, including the cleaning and overhauling of the Willis/Harrison in St Mary's Episcopal Cathedral, Edinburgh. That work is scheduled to begin

in September 2019. So the order book is very healthy.

In a modern workshop such as Harrisons', keeping up with new technology is vital. They have used CAD (computer-aided design) since 1993, and the systems are becoming increasingly sophisticated, producing 3-D images and greatly assisting

shop is also lavishly furnished with a very long guillotine and turning-up machines. Incidentally, the new section of the factory, added last year, has solar panels on its roof – an efficient and energy-saving addition.

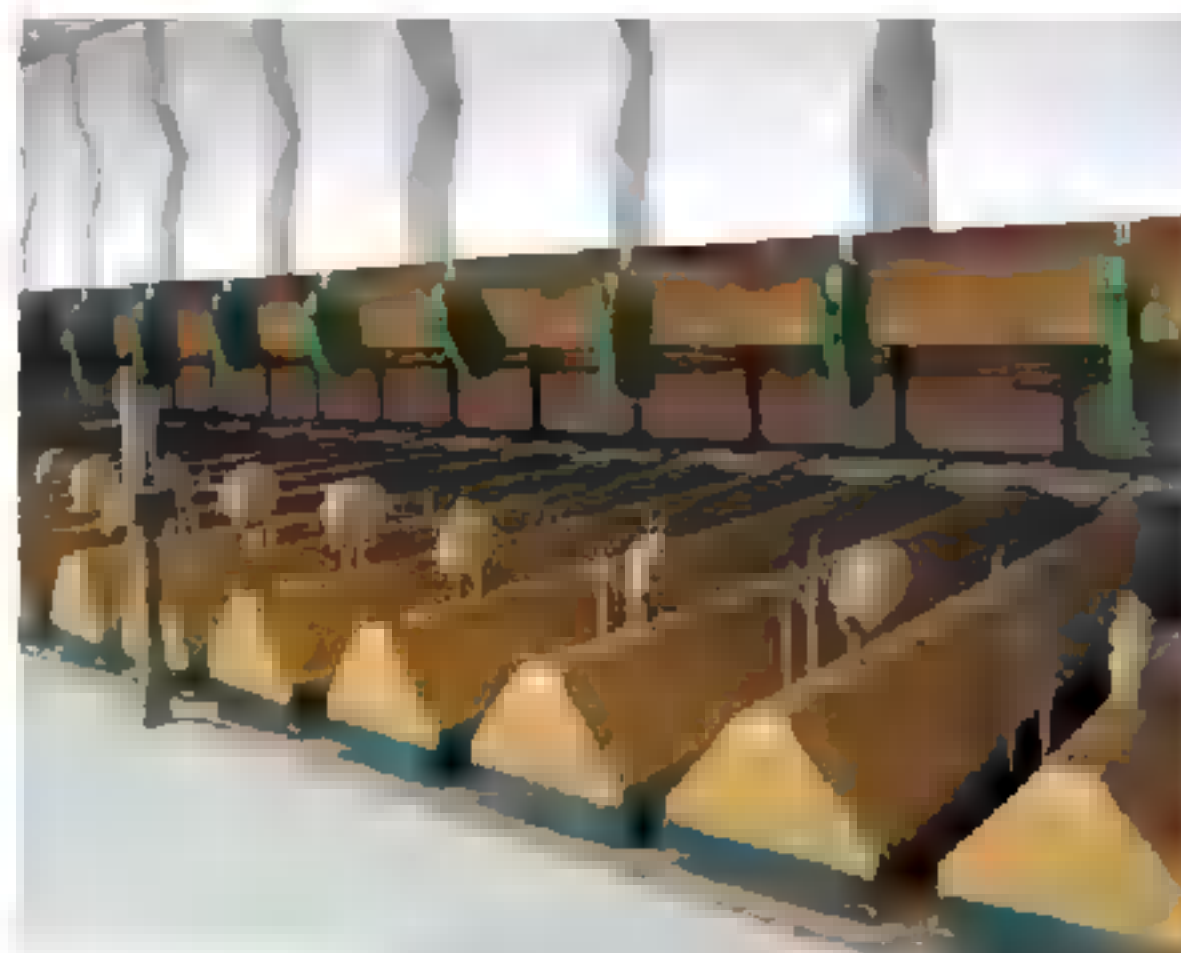
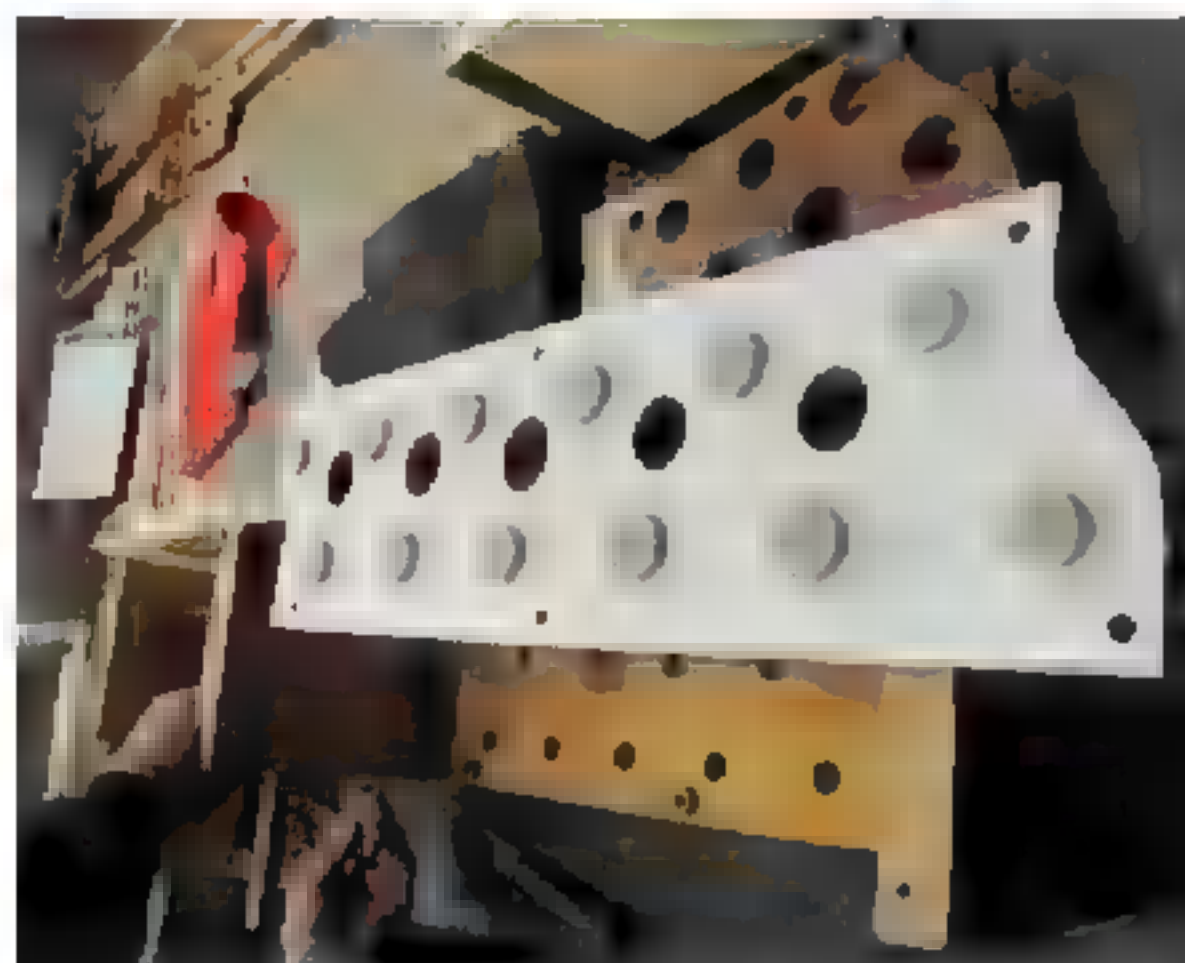
Nevertheless, many aspects of organ building continue to be done in traditional ways, using tried-and-tested materials

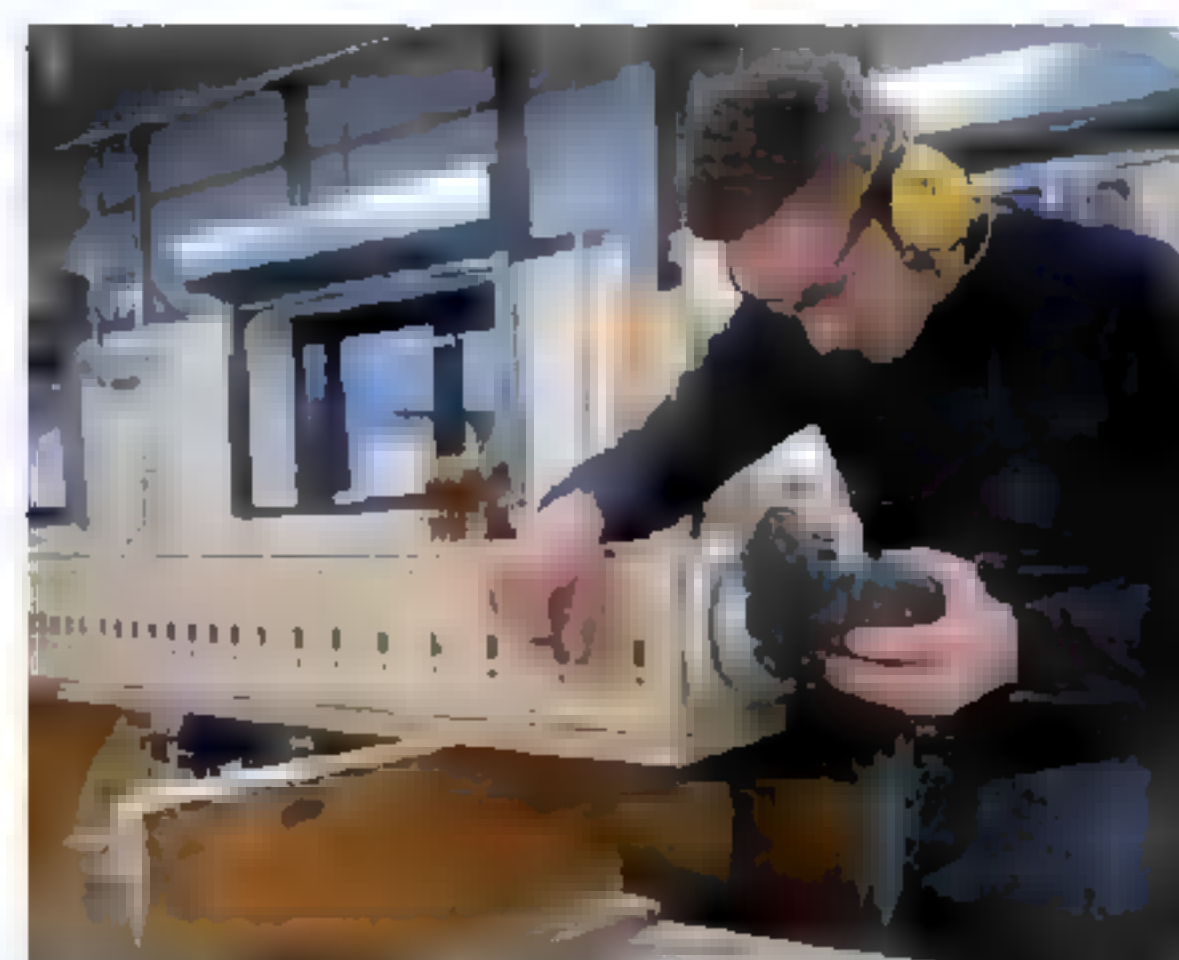
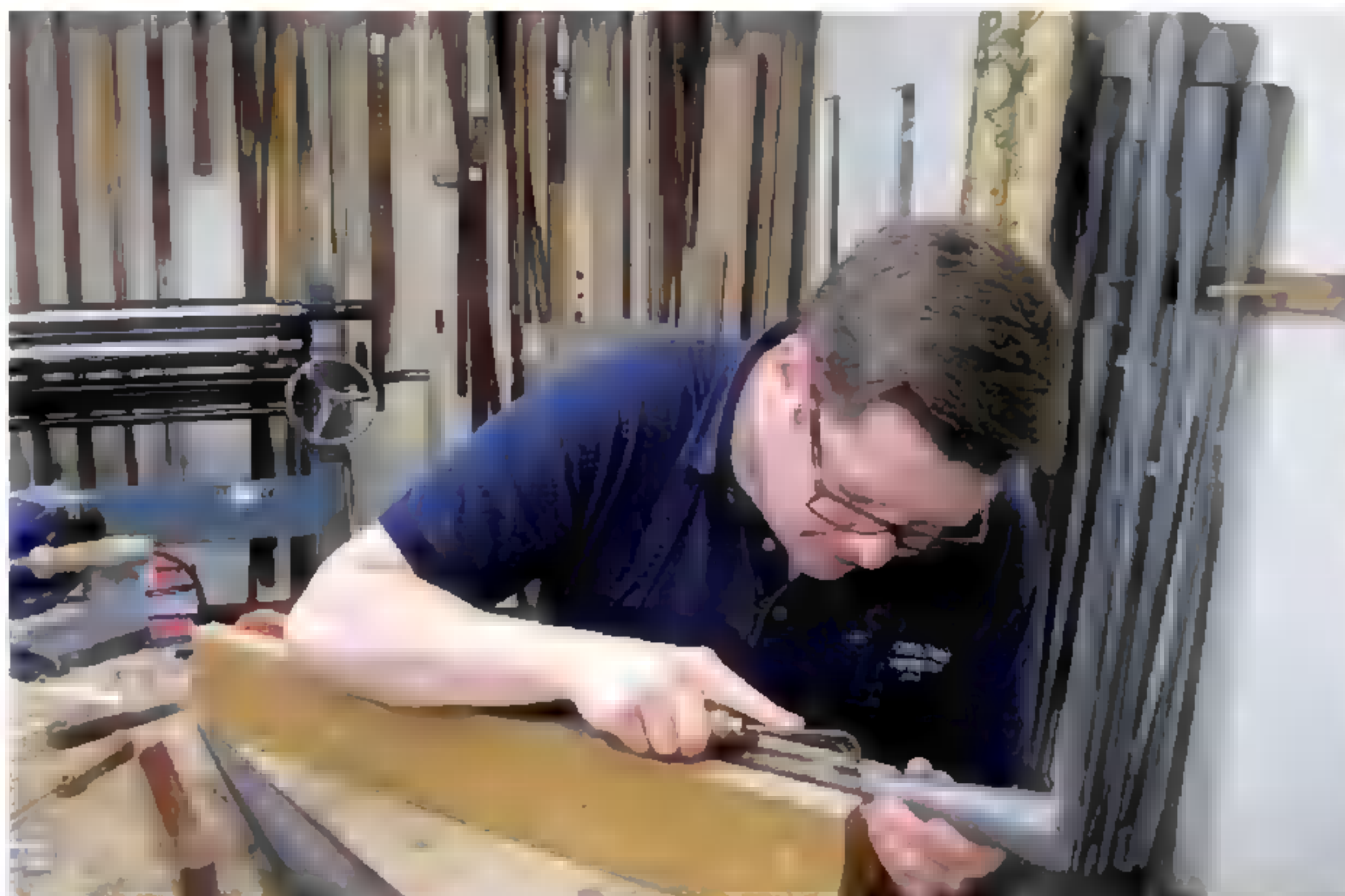
Keeping up with new technology is vital, but many aspects of organ building continue to be done in traditional ways

with many aspects of organ design. They regularly invest in new equipment; I see a special laser machine which can be programmed to cut wood into the required shapes for casework or component parts, and a second laser machine for engraving stop knobs and console labels. The metal

and reflecting centuries of best practice. Harrisons make all their own pipes in-house, both metal and wood, according to traditional methods. I see many examples of beautiful new spotted metal pipes bound for York or Canterbury. Harrisons have always used slider chests, which again are ▶

■ Salisbury Cathedral's Father Willis: (clockwise, from top left) The Pedal Violone chest; Czesław working on the Pedal primaries; team leader Ian working on the drawstop action; the soundboard; John trimming power motors





▲ Canterbury Cathedral's Father Willis: (clockwise, from top left) Craig setting up the keys; pipemaker Kelvin replacing reed loops; team leader Michael sanding a primary action; director and head voicer Andrew Scott setting up the voicing of the new Swell stops; and Great Organ drawstops

◀ designed according to well-established practices; but here natural timber sometimes has to give way to a modern composite, such as marine ply, in order to withstand the potential ravages of modern heating systems. Many people today seem to expect large buildings to be heated to almost the same temperature as their sitting rooms, and that – along with attendant low humidity at certain times of the year – can cause splitting and warping in soundboards made of timber. In many respects, therefore, Harrisons are blending ancient and modern in a pragmatic balance.

As one would expect, restoration projects are all carried out with the utmost respect for the original builder's work, and any replacement parts are matched as perfectly as possible, including details which no one but the tuner ever sees, such as the type of stoppers on certain pipes. (Among the quantities of bits and pieces mentioned

above, I saw a box of old stoppers of all shapes and sizes.) One of H&H's major restoration projects some years ago was that of the 1914 Norman & Beard organ in the Usher Hall in Edinburgh. The actions – a highly complicated mixture of pneumatics and electro-pneumatics – were restored, after much discussion, to their original form. Everything has worked extremely reliably since this work was done in 2002-03, despite the complexity of the undertaking. These original mechanisms were enhanced by the discreet addition of a modern setter system with stepper – once again, therefore, a blend of the best conservation practices with a practical approach to the addition of modern technology.

I'm particularly fascinated to see the meticulously organised archive room, containing detailed documentation of H&H organs from the beginnings of the firm in the 19th century. Not all of the relevant

archive is housed in Meadowfield, where it begins in 1919; supplementary material is kept in the Durham County Record Office. I'm shown some of the documentation by H&H employee Owen Woods, who takes a particular interest in this area. By all accounts this record is exceptionally comprehensive, and the researcher can find out exactly what was done and when to any H&H organ (and no doubt others too). ■ Full details of the York, Salisbury and Canterbury projects, with complete specifications, can be found on H&H's comprehensive website: harrisonorgans.com; further photos can be seen on Twitter @choirandorgan and facebook.com/choirandorgan

John Kitchen is an Honorary Fellow and University Organist in Edinburgh. He is director of music at Old Saint Paul's Church and Edinburgh City Organist.

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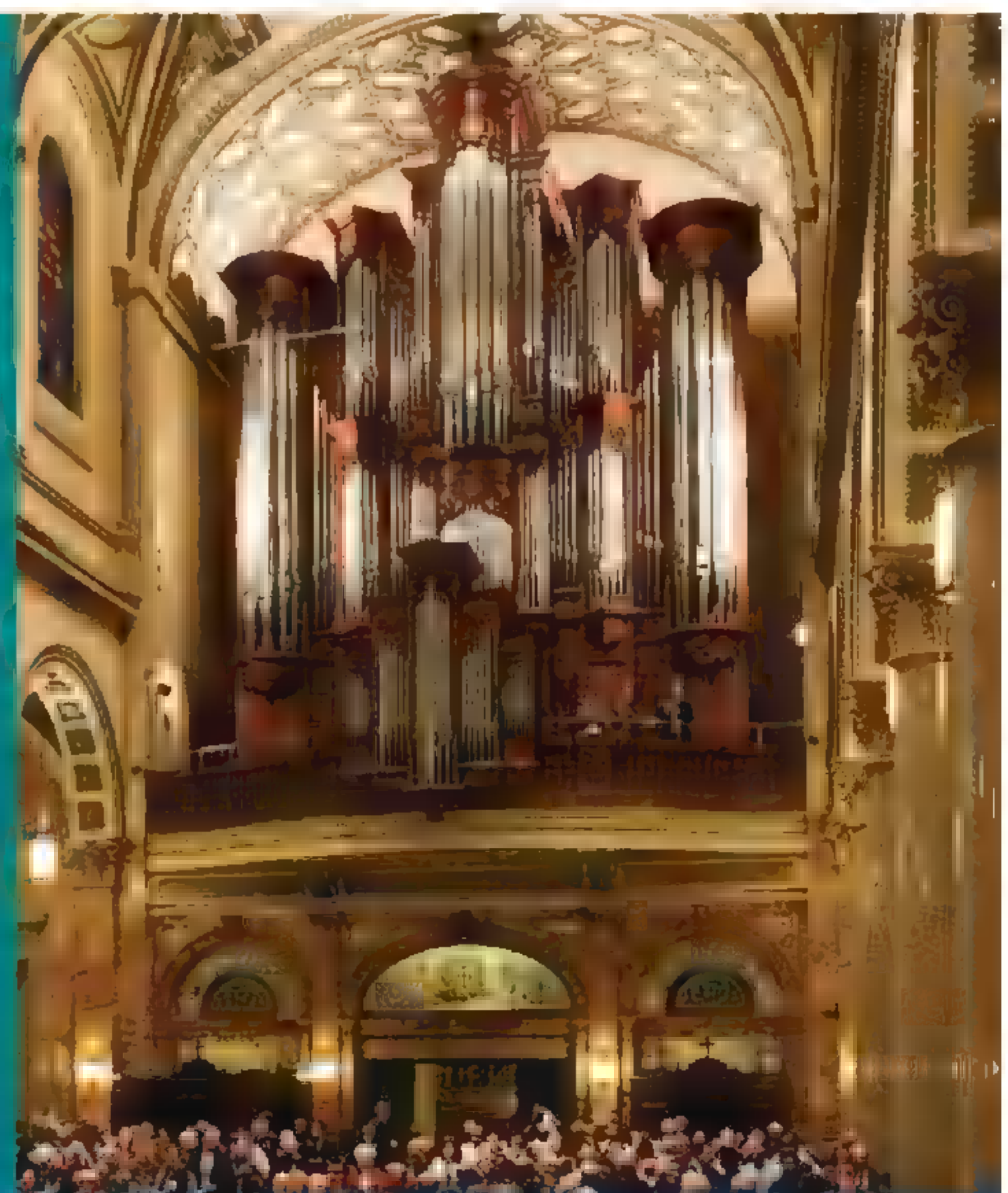
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THE HALLÉ

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It was founded in Manchester in the mid-19th century by a German émigré and went on to earn an international reputation for excellence. **Clare Stevens** tells the story of the Hallé Choir

Listening to a small group of singers talking about the experience of belonging to Manchester's Hallé Choir, the main thing that strikes me is their enormous pride in membership of one of the UK's oldest symphonic choruses, whether they are newcomers like soprano Christine Bell, a medical student who joined two years ago, or Barbara Oxley and Chris Hughes, sisters who have been singing in the alto section for 25 years and 41 years respectively and declare it to be the best choir there is in the north-west of England.

'The Hallé has such a reputation, I knew this was the choir I wanted to sing with when I moved to Manchester,' says Bell. 'I sang at school and at St Andrews University [where she did her pre-clinical course], but I'd never been in a choir this large – it's absolutely brilliant musically, and very friendly. It's

great when people who've been in the choir for ages tell you what to expect from a guest conductor or a piece you've never sung before, but they know really well.'

Hughes vividly recalls her very first concert, a performance of Vaughan Williams's *A Sea Symphony* in the Free Trade Hall, while Oxley cites Michael Tippett's *The Mask of Time* as one of the most challenging works she has sung with the choir, but says it was 'fantastic', as was the experience of singing Benjamin Britten's *War Requiem* in Chemnitz, Germany, under the baton of Kent Nagano.

The loyalty of the chorus members is reciprocated by the Hallé organisation. At a recent final rehearsal of Mahler's 'Resurrection' Symphony, long service awards were presented to John Elliot, a tenor for 30 years, and Ralston Pierce, who has sung bass for 50 years, the second choir member this year to reach this



extraordinary milestone; the presentations were made by the Hallé's music director, Sir Mark Elder, on the stage of the Bridgewater Hall in front of not only the full orchestra but the soloists for the concert, soprano Anne Schwanewilms and mezzo Alice Coote. Later, both soloists joined the chorus to rehearse Vaughan Williams's *Serenade to Music*, added as a finale to the following night's broadcast concert in tribute to the leader of the orchestra, Lyn Fletcher, who was retiring after 22 years.

pianist based in Paris until the 1848 revolution, when he moved to London with his family. He was invited to Manchester as conductor of the city's 'Gentlemen's Concerts', which had been established in the 1770s and consisted of 12 concerts each winter – six 'miscellaneous' and six choral. The 40-strong orchestra was expanded in 1857 for the inaugural concert in the Free Trade Hall of a vast exhibition of international art treasures taking place in Manchester. Dismayed by the

■ Sir Mark Elder conducts the Hallé Orchestra and Choir in Elgar's *The Dream of Gerontius*. The Choir has helped to 'put singing ■ the heart of the city's culture'

'Singing should be second nature to anyone in the community, and choral repertoire is crucial for the life of any orchestra' – Sir Mark Elder

Many organisations boast of their family atmosphere, but with the Hallé there is a sense that it is not an empty boast, and the amateur singers of the chorus really do seem to be valued as much as their professional counterparts in the orchestra. 'Of course, we do literally have whole families participating in our activities,' points out chorus master Matthew Hamilton. 'Members of the choir might have partners who play in the orchestra, or children who sing in the Hallé Youth Choir or Children's Choir, or play in our youth orchestra.'

This close relationship may stem partly from the fact that the choir was founded at the same time as the orchestra by the eponymous Charles Hallé, a German

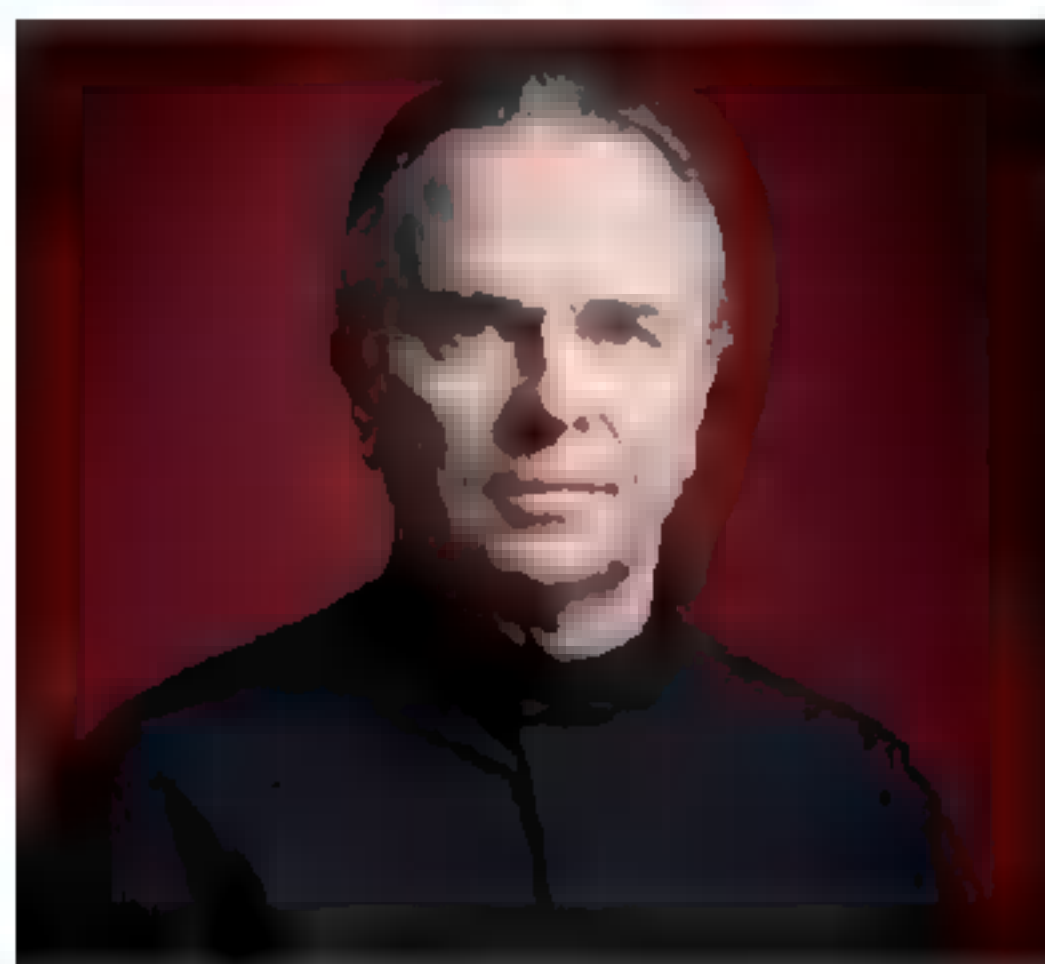
thought of the enlarged orchestra being disbanded at the end of the exhibition, Hallé set up a new series, at his own risk and expense. He continued as director of the Hallé concerts for 37 years, conducting almost every concert and playing the solo part in ■ piano concerto or some short solo pieces.

Hallé believed that 'the whole musical education of the public had to be undertaken'; he was committed to providing cheap seats for the concerts and would clearly have approved of the Hallé Choir's current network of singing opportunities, which, in addition to the flagship adult choir, embraces ■ community choir and Choral Academy aimed at improving the technical skills and

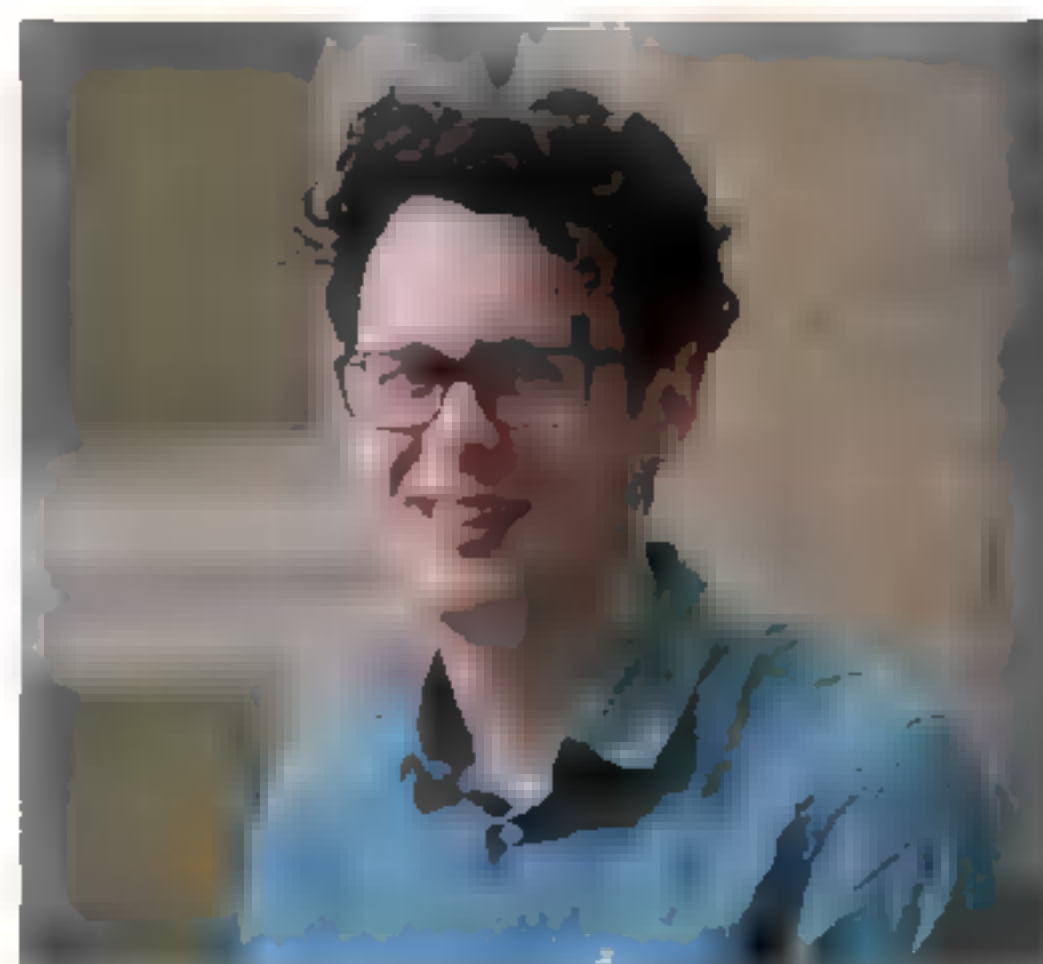
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TULLY FORTER COLLECTION



1935



COURTESY, JCH

▲▲ Sir John Barbirolli conducts the Hallé Choir and Orchestra in a performance of Beethoven's Ninth Symphony during the opening festival of the new Free Trade Hall in Manchester in 1951 (the old Free Trade Hall had been bombed). Barbirolli helped to save the orchestra from dissolving in 1943 and conducted it for the rest of his life

■ (from left) The Hallé's current music director Sir Mark Elder, and chorus master Matthew Hamilton

◀ score-reading ability of amateur singers in the city, as well as a children's choir directed by Shirley Court, youth training and youth choirs directed by Stuart Overington. More about these in a future issue of *C&O*.

Living in Paris, Hallé had counted Berlioz, Liszt, Chopin, Mendelssohn, Chopin and Wagner among his friends, and he was determined that his orchestra and choir would perform the contemporary music of the day. Verdi's *Requiem* was heard in Manchester two years after its first performance and the Hallé also gave the UK premieres of Berlioz's *Symphonie fantastique* (1879) and *La damnation de Faust* (1880). Frederick Cowen, Charles Hallé's successor ■ conductor of the Hallé Concerts Society, conducted a performance of the monumental *Les Troyens*, and Hamilton Harty, famously at the helm from 1920 to 1933, was known for his marvellous Berlioz performances and for the first public performance of Constant Lambert's *Rio Grande* (1929).

The other legendary name associated with the Hallé is John Barbirolli, who helped to save the orchestra from dissolution in 1943 and conducted it for the rest of his

life, remaining loyal to Manchester despite efforts by the London Symphony and BBC Symphony Orchestras to tempt him away. He was particularly noted for his interpretations of Mahler, Vaughan Williams and Elgar; outstanding among his recordings is *The Dream of Gerontius* (1964), featuring a young Janet Baker as the Angel and demonstrating the powerful, dramatic and incisive sound of the chorus at that time (augmented by Sheffield Philharmonic Choir and Ambrosian Singers), especially in the Demons' Chorus.

When Sir Mark Elder took over as music director in 2000, the Hallé organisation was in another period of financial uncertainty that threatened its existence, but in tandem with chief executive John Summers he has restored stability. A former cathedral chorister himself who is a vastly experienced conductor of opera, Elder cares deeply about the choir and has put its development at the top of his priorities – the pyramid of Hallé choirs that now exists was very much part of his grand plan for increasing the size of the flagship chorus and improving its sound. It was also a way of extending the organisation's reach into the community and thereby increasing audiences. 'Establishing the idea that singing is an enjoyable activity and putting it at the heart of a city's culture is so important,' he says, 'especially these days when so many state schools neglect it. Singing should be second nature to anyone in the community, and choral repertoire is crucial for the life of any orchestra.'

Shrewd appointments of chorus directors and vocal coaches – each member is entitled to a singing lesson twice ■ term – together with Elder's own attention to textual and musical detail in both rehearsals and performance have resulted in the improved sound he

was looking for: controlled, flexible and beautifully blended, with an impressive dynamic range.

At first he concentrated on English music, especially Elgar – ‘I wanted this to be the best chorus at singing Elgar in the world.’ He was soon rewarded with three *Gramophone* choral awards for recordings of *Gerontius*, *The Apostles* and *The Kingdom* on the Hallé’s own label. Reviewing the *Gerontius* recording in the *Sunday Times*, Hugh Canning wrote that ‘purely from the point of view of the orchestral playing and the choral singing, Elder’s account of Elgar’s choral masterpiece ranks with the greatest ever committed to disc.’

In 2010 they won *Gramophone*’s opera award for Wagner’s *Götterdämmerung*, part of a complete ‘Ring’ cycle. A major attraction of this choir for enthusiastic singers is the extent to which its repertoire now goes beyond standard choral classics, says Matthew Hamilton, who has been choral director of the Hallé for four years. He adds that they love working with Sir Mark, because ‘he takes such an interest in the chorus and is so vocally minded. He often comes to choral rehearsals at an early stage so we have an opportunity to explore the drama with him and get to know what sounds he’s looking for, and he gives them plenty of time in the orchestral rehearsals. He is demanding but also encouraging. We have found a way of working together that enables us to get the best out of the singers – they trust Mark and, I hope, me, so when the bar is raised they will jump to get over it!’

The bar has been raised very high over the past couple of seasons as the choir is marking the 150th anniversary of the death of Berlioz with performances of *La damnation de Faust* last year and *Roméo et Juliette* opening the choir’s 2019/20 season. The former was greeted on its first night in Paris in 1846 by an audience

that was ‘both meagre and hostile’, according to Percy M. Young in *The Choral Tradition*; he goes on to say that much of the music is both original and great, including the satirical fugue for male voices which shows how much Berlioz had removed choral music from its traditions of sobriety and godly living; but it is difficult to bring off in the concert hall.

Mark Elder, an enthusiast for the composer’s work since he was very young, agrees that performing Berlioz is not easy: ‘His idiom is not like anyone else’s, and doesn’t have a natural flow, so it’s easy for players and singers to feel confused or puzzled. It’s also very difficult for the choir to sing convincingly in French. ‘But the rewards are enormous,’ he continues. ‘In *Roméo et Juliette* they have to be ■■ opera chorus, expressing very violent emotions and switching very quickly from scene to scene, from rage and hatred to sorrow as Father Lawrence shows the two families they can’t afford such enmity. It’s beautifully written, but you have to get the tempo right – it’s very broad. Berlioz became a conductor in order to show people how it should be done. He refused to follow the rules – the voice inside his head was so strong that he didn’t want to ignore it. That sets great challenges for an amateur choir, but I think that’s a good thing, because it stimulates their imaginations.’ ■

The Hallé Choir and Orchestra with the Royal Northern College of Music Chamber Choir, conducted by Sir Mark Elder, perform Roméo et Juliette by Hector Berlioz on Saturday 5 October 2019 at the Bridgewater Hall, Manchester. The cast includes Alice Coote, mezzo-soprano, a Hallé Associate Artist, and Laurent Naouri, bass-baritone. hallé.co.uk; bridgewater-hall.co.uk

Clare Stevens works as a writer, editor and publicist in the Welsh Marches, where she sings with Hereford Choral Society.

▼ The Hallé Choir in June; performances in the 2019-20 season include Berlioz’s *Roméo et Juliette* in October



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LOUIS PATTERSON

▲ The 2018 Schoenstein organ ■ Church of the Redeemer, Chestnut Hill, near Boston, has ■ clear English bent

Schools of thought

When US builders use the term 'English', what do they mean? **Jonathan Ambrosino** tries to square words and meaning in part 2 of his series on North American organ building

part 2 English influences

If (as Somerset Maugham wrote in *Our Betters*) the most enchanting word in English is 'perhaps', surely two of the most confusing words in North American organ building are 'English' and 'French'. Builders here bandy those terms, while organists nod sagely – sometimes it is the other way around, or everyone talks and nods at once – but the idea that US builders are making English or French organs of any sort seems remote at best. The difficulty isn't the notions but the shorthand. We'll deal with 'French' in a future piece; today's focus is 'English'.

More than most, English organs are less neatly reduced to a common musical or tonal approach. The longest periods of overlap between English and North American styles occurred from 1740 to about 1860,

by which time the well-developed choruses and thin-toned blending reeds from Hook, Simmons, Erben or Johnson still bore broad resemblance to the work of Hill, Gray & Davison, or Bishop – less so Willis (reeds) or Schulze/Lewis (flues). After the US civil war, German influences prevailed until the 1890s Hope-Jones mania and the 30 years that followed. While they may seem to be cut from similar cloth – high pressures, leathered upper lips, orchestral pretension – few North American high-symphonic organs resemble actual English organs. Certainly there are almost no English organs so darkly foundational as the typical Skinner, Kimball or Möller of the early to mid 1920s.

The 'English' notion becomes muddier when we remember how many émigré

Englishmen worked in North America. Some were talented voicers turned tonal directors (George Michel at Kimball; the Willis-trained Richard Whitelegg, first at Welte and then Möller). Most famous of all, G. Donald Harrison went from Willis to Skinner in 1927, where, at Aeolian-Skinner, he moved backward to 19th-century English ideals before heading in a personal manner to create the 'American Classic' style. Harrison's generation of English émigré player (think of E. Power Biggs or Ralph Downes) had long soured on English organs, and was eager to move towards instruments better suited to core repertoire. Germany and Holland became the touchstones for the directly pre- and post-war generations, and a new chapter of reform swung in with vigour. ▶

US ORGAN BUILDING: 2

◀ In the cyclical nature of things, by the 1990s things English were ripe for rediscovery. Or, things 'English'? Serious study of English organs, which English people themselves have been so good at, is obviously more difficult for most Americans. But that lack of exposure, and an assumption of English-American overlap greater than it really is, is what makes 'English' ■ tricky shorthand, meaning variously 'non-French', or 'please-not-too-German', or a generic sort of recipe: broad foundation without chuff, narrow bright mixtures, smoothish chorus reeds. While this description fits but a narrow slice of English history, it does reflect many of England's most oft-recorded organs: Willis or Harrison & Harrison usually, often the former rebuilt by the latter with additional mixtures, as at Hereford, Salisbury or Durham.

In this scenario, 'English' explains how some US builders have arrived at their styles. Take John-Paul Buzard, who through the 1990s and 2000s often applied the term 'English' to his tonal style, with inspiration

gleaned from trips to England and ■ friendship with Henry Willis IV. But Buzard's approach remained quite American, with chorus work rooted in US neo-classicism, albeit less overt than what had prevailed, and with the years, less articulation but still a freshness. Buzard's fondness for two non-English flutes has remained consistent: the Flûte à Biberon, with wide chimneys; and Holtkamp's Ludwigtone, ■■ open doppelflöte with a wall down the middle, producing two tones, one side tuned as a celeste. Fanfare reeds are emphasised, even in smaller organs, which speaks to that American ambition that parish music should adopt cathedral grandeur. By contrast, it's hard to think of the English organ that has ■ Tuba but no Great Trumpet.

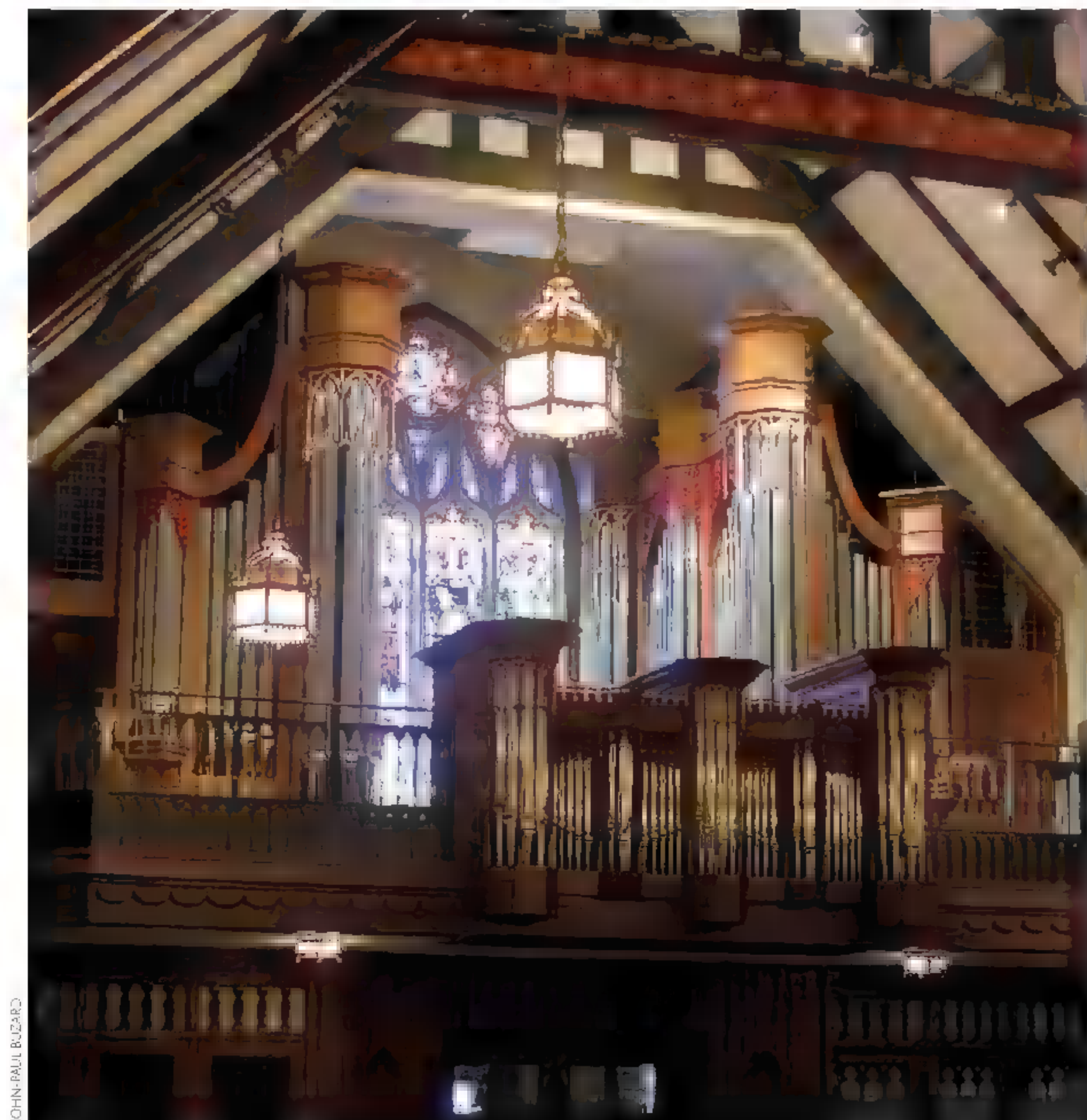
Most Buzard organs use slider soundboards, but there is also extension work, even if less developed than, say, Kegg or Schoenstein. Buzard has often put Great divisions in gallery rail cases, trying to get core tone closer to the congregation and perhaps helpfully out of choir lofts. These 'rück' Greats

come at a proportional price, however, as the width necessary to accommodate 8ft stops often makes an uncomfortable partner with reduced height desirable for sightlines and good tonal projection for the rest of the organ. (The last Buzard organ chronicled here, St Bridget's in Richmond, suffers in this regard.) But his work has struck a chord; Buzard has been as commercially steady as any of his colleagues, weathering even the recent recession with aplomb. Ultimately, any 'English' influence obscures what Buzard organs have become, a second-generation American classic of independent conviction.

Michael Quimby has also sought inspiration from England. This column covered ■ recent Quimby organ in Delaware, which in broad tonal description might fit that of Buzard. The key difference is that Quimby and his right-hand colleague Eric Johnson really never dipped their toes into any neo-classical waters. This is smoother stuff, if similar in brilliance and energy. From his beginnings in the 1970s, Quimby's fondness for Skinner and Aeolian-Skinner showed itself: chorus-building loosely in the G. Donald Harrison mode, supporting voices in the Harrison and Skinner traditions, stoplists drawn recognisably, but perhaps a bit more borrowing. Like Buzard, Quimby uses slider soundboards, but here with fully pneumatic pallets in a system adapted from that of Johnson's former employer, Lyle Blackinton of San Diego, which Johnson has further developed.

Twenty years ago Quimby and Johnson went abroad to sample the work of Hill, Lewis, Willis, and Cavaillé-Coll. Willis and Lewis made the biggest impression, particularly Lewis's choruses and Willis's reeds. The 1904 Willis II at Christ Church, Port Sunlight, was a personal favourite. In the mid-2000s, the firm began making their own pipes, stemming from Johnson's fascination with reed voicing. Whether this exposure made their work more 'English' is complex to parse. It's probably more accurate to say that it gave them confidence to explore new levels of vigour and expression, perhaps a few steps back from the 1950s US ideal, more to that late 20s/early 30s period in which the fullest development of orchestral sonority was matched to ■ renewed interest in ensemble. Certainly that describes their organ for Saint Paul's Cathedral in San Diego,

▼ The 2013 Buzard at St Bridget's, Richmond; the builder gleaned inspiration from visits to the UK



JOHN-PAUL BUZARD



▲ The 2013 Quimby in St Paul's Cathedral, San Diego, has a richly developed orchestral sonority

and the immense recent instrument at Fourth Presbyterian Church in Chicago, with its orchestral section and intense reed choruses.

In any story of 'Englishness', Jack Bethards and Schoenstein must be mentioned. Beginning in the 1980s, Bethards made serious studies of French, English, and German organs, and while his earliest output emphasised French ideas, from 1994 a neo-orchestral ethic evolved into a distinctive

west wall and in the transept, as if this might be a cathedral rather than a parish church barely seating 400. Detractors would be forgiven for thinking this some parody of an English schoolboy's dream organ.

In fact, it is one of Schoenstein's more compelling works, perhaps because of this singleness of mind. The Diapasons are clear and of excellent variety, and the ensemble has its own 'English-y' cohesion,

voices of calm, only vivid ones that can be attenuated by swell shutters. While imposing in appearance, the exposed wood opens are subtle and solid in effect.

What these three organs have in common is power perhaps one degree beyond ideal for establishing good relationships with voices. The Richmond Buzard's Swell and Choir (in the loft) end up being quite strong as they attempt to balance the Great as heard from the nave; a low, long church forces hard bargains. The Chicago Quimby is similarly powerful in the choir loft, where much of the organ heads sideways, too little of it forward. The Boston Schoenstein has superb egress out two sides of a hard, lofty chamber, and is really almost too effective; ■ kind of grandeur wins at the price of any mystery. At a July Eucharist hosting the Association of Anglican Musicians (full to standing), the organ threatened to dominate congregational singing of the most athletic sort. In these examples, power of this sort seems not an English quality, but ultimately a condition of modern America. ■

Jonathan Ambrosino is a Boston-based tuner-technician, who works nationally as a consultant and tonal finisher. He has written for Choir & Organ since 1998.

Lewis's choruses and Willis's reeds made a big impression on Quimby and Johnson

and truly American style. Yet, when Bethards writes about his smaller work particularly, Arthur Harrison and Willis take inspirational pride of place, although Skinner and G.D. Harrison are in the mix too. Schoenstein's latest work, at Church of the Redeemer near Boston, has a clear English bent. Its 25 voices are concentrated in the Great and Swell, and the stoplist is drawn almost with an eye to provoke: there are two full-length 32fts and four manual 8ft Diapasons (six, if you count extensions), yet no independent 4ft flute. Amid the borrowing is the instrument's sole mutation, a Nazard of Dutch potency. A 32ft Open Wood from FFFF stands against the

with narrow upperwork and driven trebles. The console, too, couples through in the English manner, and is purposely spare in appointments. Where we know we aren't in England, and very much at a Schoenstein, starts with the degree of extension work (anathema to most English builders) and continues through this firm's trademark rock-rigid wind. That effect links the sound not to any romantic ideal, but to the hyper-steady swimmer winding in neo-classical organs of the 1960s and 70s. Other Schoensteins glory in shimmering celestes that double enclosure reduces to a whisper. But this opus has no still, small



Castle in the air

For more than a decade, The Queen's Six have juggled singing services at St George's Chapel, Windsor Castle, with performing repertoire ranging from medieval to modern. **Matthew Power** meets them

It is a gloriously sunny afternoon when I visit Windsor Castle to meet members of The Queen's Six, formed for over a decade and performing repertoire from medieval to pop and jazz including everything in between. Their name refers not to the present monarch, but to another Elizabeth. Founded in 2008 (the 450th anniversary of the accession of Queen Elizabeth I to the throne), there is an unwritten rule that only current lay clerks at Windsor can be members of the group. That was adopted after one of the Six left Windsor for Lanzarote and made rehearsal planning something of a challenge. The line-up of six represents half of the dozen clerks at Windsor. Simon Whiteley and Nick Madden are the two remaining founding members, and it is Whiteley who oversees the day-to-day running of the group, its rehearsals, concerts and frequent tours. I meet him and three of the others in his house in the Horseshoe Cloister – home to the lay clerks of St George's Chapel.

Whiteley (who sings bass) agrees that their unique living and working environment makes for a close-knit group like no other. 'Because we all live next door to each other and get on really well, there's a camaraderie that people comment on after concerts.' Baritone Andrew Thompson points to the front door: 'Our lovely rehearsal space is just down those steps – the Dungeon.' Counter-tenor Tim Carlestone is conscious of their time together in chapel too: 'We sing together nearly every day; it almost works like an extra rehearsal in terms of developing blend and ensemble.'

Tenor Dominic Bland points to the almost self-selecting nature of the group: 'Not everyone's voice is suited to consort music or jazz, some prefer to do oratorio and solo singing.' Whiteley adds, 'We are very lucky that all 12 of the clerks get on so well. We include the other six where possible, especially in writing arrangements.'

The singers all freelance with other ensembles and each brings their own stylistic strength and experience from that work. Whiteley sings with the Tallis Scholars, Tenebrae, the Cardinall's Musick, Exaudi (useful for honing contemporary repertoire);

Nick Madden does Tenebrae, the Sixteen, the Gabrieli Ensemble. Dominic Bland says, 'I do some "beardy" stuff – the Binchois Consort, specialising in medieval repertoire.' How flexible is the vocal line-up? 'We tend not to double parts, and we don't limit ourselves to doing music which is only in six parts,' says Whiteley. 'Often in the first half of a concert programme there may be four or five pieces where not all of us are on stage. That gives us each a bit of a break as well.'

Members of the Queen's Six sing eight chapel services per week, and the group's overseas schedule is impressive. They completed a tour of Germany in August, and a fourth trip to the US (Texas and Pennsylvania) looms in October. 'We've sung in many different venues, including the Met Cloisters in New York. We are ambitious as a group and want to expand into performing in as many countries as we can,' says Whiteley. The Six

seem like 'flying blind'. Dan Brittain (counter-tenor) grew up in Bavaria and is a fluent German speaker, so he writes the group's spiels for them. 'He tells the audience that he deliberately uses long and difficult words and that none of us has any idea what we're saying,' says Whiteley. Wherever they go, one person learns a speech in the local language; recently, that has included Lithuanian, Latvian and Croatian.

Air travel is challenging for instrumentalists; but although singers don't have the same literal baggage to cope with, their voices are more susceptible to dehydration and germs on a plane than in any other environment. With a six-part line-up, what happens if they're suddenly a man down? 'We always take a stand-by five-part programme in case one of us is unable to sing,' says Bland. When Whiteley lost his voice on tour recently, Thompson dropped down to

'We left for Madeira after Evensong on the Tuesday and got back a couple of minutes late for rehearsal on Thursday – only because the taxi was slow!'

now have agents in eastern Europe, Germany and the US. This year they have also toured to Croatia for the first time, Slovenia, Bermuda and Greece. At Christmas they will make their first foray to Poland. Tim Carlestone adds that a favourite trip this year took them to the baroque opera house in Bayreuth: 'We felt honoured to perform in that space.'

Touring is not just outside term-time, however; so how do they fit it all in? They have an innovative approach to scheduling which makes for a sometimes gruelling workload. 'We did Bayreuth on a Wednesday,' observes Bland. He is serious. Wednesday is 'dumb day' when the clerks do not sing in chapel and so aren't required back until late afternoon the following day. They have recently managed whistle-stop tours to Zagreb and Madeira on the same principle. 'Madeira meant two flights via Lisbon,' recalls Whiteley. 'We left straight after Evensong on Tuesday and got back a couple of minutes late for the Thursday rehearsal. And that was only because the taxi was slow!'

In touring to different countries, the group like to communicate with their audiences in the vernacular, though that can sometimes

cover the bass part and Carlestone says he can pass as a baritone, though admits that it's a killer for his falsetto the following day.

Switching between genres is something the group must do throughout a live programme. How achievable is that stylistically? Whiteley and the others are self-effacing: 'It's bedded in now, but there is something about singing in choir stalls which is quite restricting. We guard against sounding like a bunch of lay clerks when we are delivering other styles of music. Because we have staged a lot of jazz and pop arrangements, when you take the scores away it really opens all of us up as performers.' The singers have noticed a greater freedom of expression since performing entire programmes from memory.

Each brings their own skills to the repertoire. Bland says, 'Everyone has their niche. Nick [Madden] does Victoriana music and keeps trying to get us to sing slower! When we're working on jazz, people won't take any notice of my opinion, they'll listen to what Tim [Carlestone] has to say. Tim is a jazz trumpeter and has really helped us work on our jazz singing as a group; it didn't come naturally to us because we haven't been doing ▶

◀ The Queen's Six (l to r) Tim Carlestone, Nick Madden, Andrew Thompson, Simon Whiteley, Dan Brittain, Dominic Bland



CORA BEATTIE

▲ An Englishman's home ... as lay clerks at St George's, Windsor Castle, The Queen's Six live within the castle walls

The Queen's Six

Daniel Brittain (counter-tenor)
Tim Carlestone (counter-tenor)
Nicholas Madden (tenor)
Dominic Bland (tenor)
Andrew Thompson (baritone)
Simon Whiteley (bass)

Discography

Music of the Realm

Tudor Music for Men's Voices
Resonus RES 10146

Her Heavenly Harmony

Profane Music from the Elizabethan Court
Resonus RES 10164

Lo, How a Rose e'er Blooming

Music for Christmas
Resonus RES 10204

The Mood We're In

The Queen's Six Q6-4A

The Last Rose of Summer

Folk Songs of the British Isles
Signum SIGCD 598
(due for release 20 September 2019)

◀ it since we were seven.' Carlestone explains: 'It's a pet hate of mine hearing classically trained musicians "having a go" at jazz. What I most like about the group is that in a single programme we go from very early music up to the present day, and everything in between. You appeal to the early music lovers and try to get them to like the modern pieces. Best of all is when young fans come who are clearly there to hear an arrangement of *Thriller*, and then they find they love Tomkins. That's our favourite style of programme.'

The Queen's Six have a new disc, their first to be recorded on the Signum label, coming out in September. *The Last Rose of Summer* (folk songs from the British Isles) is a mixture of a few evergreen standards – 'Brigg Fair' (Grainger) with a world-class tenor solo from Nick Madden, plus other traditional arrangements by Vaughan Williams and Holst. Then there are the new versions: some are by members of the group or other Windsor lay clerks; and there are new commissions from Alexander L'Estrange, adept at writing for the King's Singers and familiar with the subtleties of male-voice ensembles; Timothy Byram-Wigfield (past director of music at Windsor), plus refreshing contributions from Paul Drayton, Ruairi Bowen and others. Most interesting are the

regional origins of the folk songs and the absorbing sleeve notes by Andrew Plant. The recording was done over three afternoon and evening sessions in the nearby chapel of Ascot Priory, with engineer Dave Rowell and producer Matthew Bennet. The singers are never recorded individually, always ambiently to capture their natural blend and ensemble.

Recent commissions to mark the 10th anniversary of the Six have come from US composer Nico Muhly and British organist-composer Philip Moore. An upcoming project will involve work with a video artist for an art installation in Stuttgart.

The group contemplate their remaining tour plans this year. 'It can be tricky,' says Carlestone, 'reaching half term and having to jump on a plane. But we have such a laugh on tour. Memorising our programmes means the hard work is done by the time we go. We just warm up, get used to the building, go over a few bits of the music ... mornings are free. I always say, "I love going on holiday with you guys," then I remember that it's actually work.' thequeenssix.co.uk ■

Matthew Power read Music at the University of London and Trinity College of Music. He was editor of Choir & Organ for nine years, and works in London as a musician and writer.

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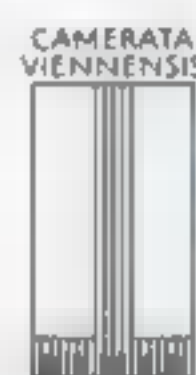
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Restored to glory

Pierre Dubois relates the curious tale of a 1748 organ in a medieval French abbey that was given away a century later, inappropriately modernised, but finally returned to its original location and restored. PHOTOS BY PIERRE DUBOIS

Situated in the *département* of Isère, south of Lyon heading for Grenoble, the medieval village of St-Antoine l'Abbaye is rather a special place. Branded one of France's 'Most Beautiful Villages,' it has kept its old half-timbered houses, its extraordinary monastic buildings and hospital, and its beautiful abbey. Formerly known as La-Motte-Saint-Didier, it was renamed in the 11th century when it became the home of the relics of St Anthony of Egypt. These attracted numerous pilgrims and were supposed to cure the then common disease known as 'St Anthony's

fire'. The Hospital Brothers of St Anthony were founded in 1095 to care for people suffering from this disease in buildings that survive to this day. The large Gothic abbey was built from the 13th to the 15th centuries. It possesses an amazing carved portal, interesting frescoes, fine walnut choir stalls, Aubusson tapestries and a monumental high altar housing the reliquary of St Anthony. It also houses a magnificent organ that has known an eventful history.

The elegant case of the main organ dates back to an early instrument probably built by a monastic brother, ▸

▲ The early-17th-century case of the Grand-Orgue in St-Antoine l'Abbaye is finely carved in walnut. Its five towers are crowned with cherubs and angels playing musical instruments





- ▶ The well-proportioned case is very elegant and richly ornamented
- The impressive façade of the abbey of St-Antoine in Flamboyant Gothic style
- ▼ A musician angel on the Grand-Orgue

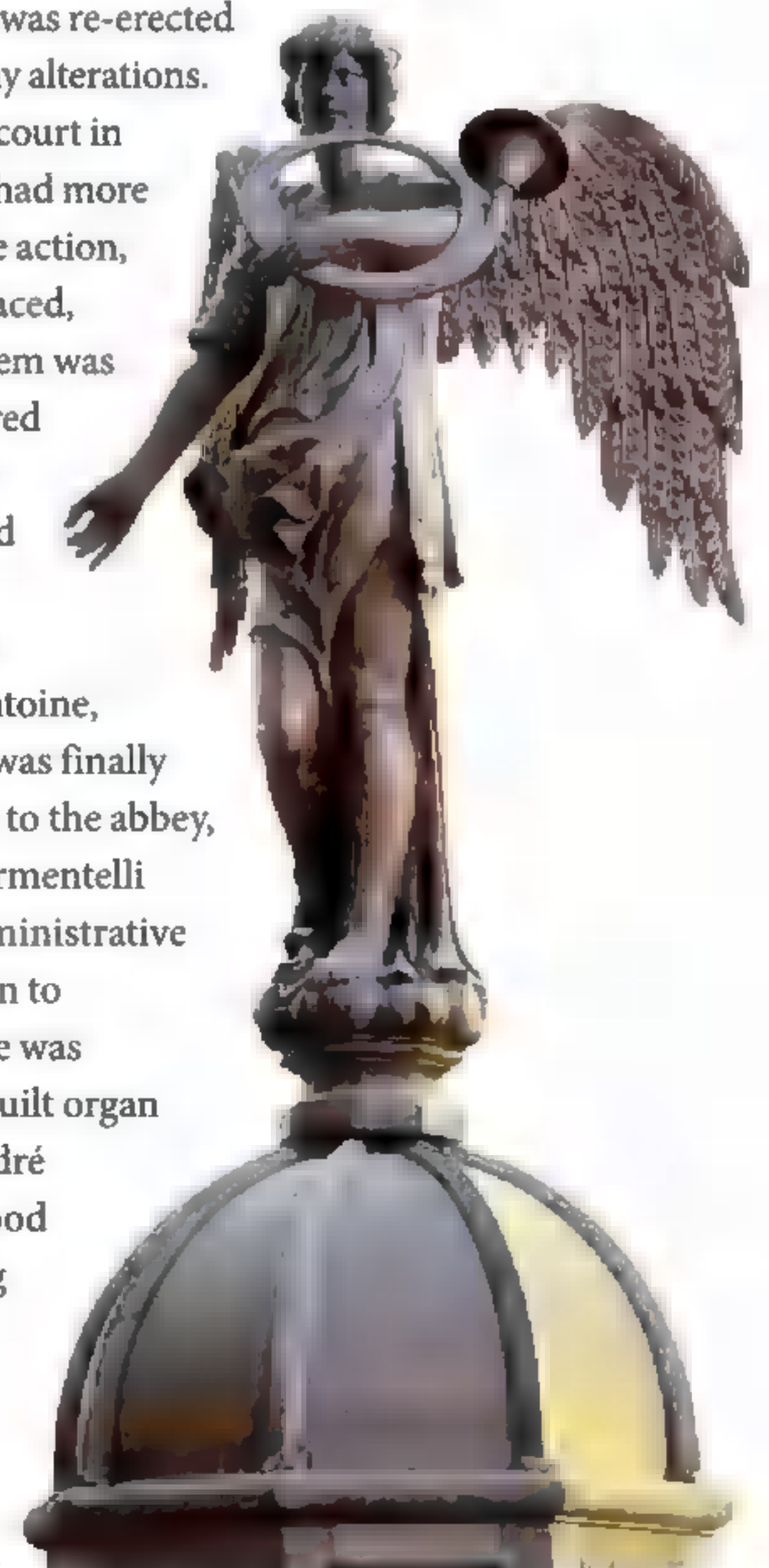
◁ Jean-Laurent Astruc, in the early 17th century, as testified by a note written in 1634. Yet this organ was not situated on the tribune we know today, for the latter was only built in 1678. This finely carved walnut case possesses five towers and is adorned with very beautiful statues of cherubs and angels playing musical instruments. A *positif* case was built by Jérémie Carlin in 1639, but it may not be the one that survives today. Bernard Aubertin considers that the existing *positif* is similar to other cases by Scherrer, who was to erect the organ as we know it today in the middle of the 18th century.

Samson Scherrer (1698-1780) was born into a family of organ builders in Switzerland. He worked in Lausanne and Geneva before moving to France, where he built and worked on several instruments in the Dauphiné region, including Grenoble, Gap, Embrun, Valence and St-Antoine. In 1753 he returned to Geneva, as organs were now tolerated in Protestant churches, remaining there until his death. In 1748 he erected a large organ of around 40 stops on four manuals and two octaves of pedals in St-Antoine. The original disposition can be deduced from archives mentioning alterations made to the instrument in the course of the 19th century, and from the inventory of old pipes made at the time of the last restoration. Today's composition is slightly different but, on the whole, it is close to that of Scherrer's organ.

Yet this was only the beginning of the story. In 1805 the town council, to which the maintenance of the abbey and its organ had been transferred after the Revolution, was in dire need of money to repair bridges on the Furand river. The mayor offered to sell the organ to

the town of Vienne. This did not materialise, but the unfortunate idea of moving the organ was taken up by the authorities of the church council of St-Louis in Grenoble, who managed to obtain it – for free – despite the protests of the population of St-Antoine, who had to be pushed back by the police. The organ was re-erected in St-Louis of Grenoble without too many alterations. In 1850 Zeiger worked on it, as did Beaucourt in 1887. The intervention of Kuhn in 1903 had more lasting and negative consequences, as the action, wind-chests and keyboards were all replaced, and the then fashionable pneumatic system was applied. Some of the pipework disappeared and the case was flanked by two hideous swell-boxes. The organ was later enlarged and electrified by Ruche in 1936.

Thanks to the indefatigable efforts of the Revd Fr Pierre Jouffre, *curé* of St-Antoine, and various personalities from 1968, it was finally decided to give the Scherrer organ back to the abbey, while a new instrument was built by Formentelli for St-Louis in Grenoble. After long administrative hurdles had been cleared, the restoration to something approaching its original state was entrusted to Bernard Aubertin. The rebuilt organ was opened by Michel Chapuis and André Isoir in 1992. After nearly 30 years of good service, the instrument needed cleaning and checking, and its conveyances, the lead of which was disintegrating, had to be replaced. This was done by the Aubertin team last year and the organ is now as good as new again – hence ▶

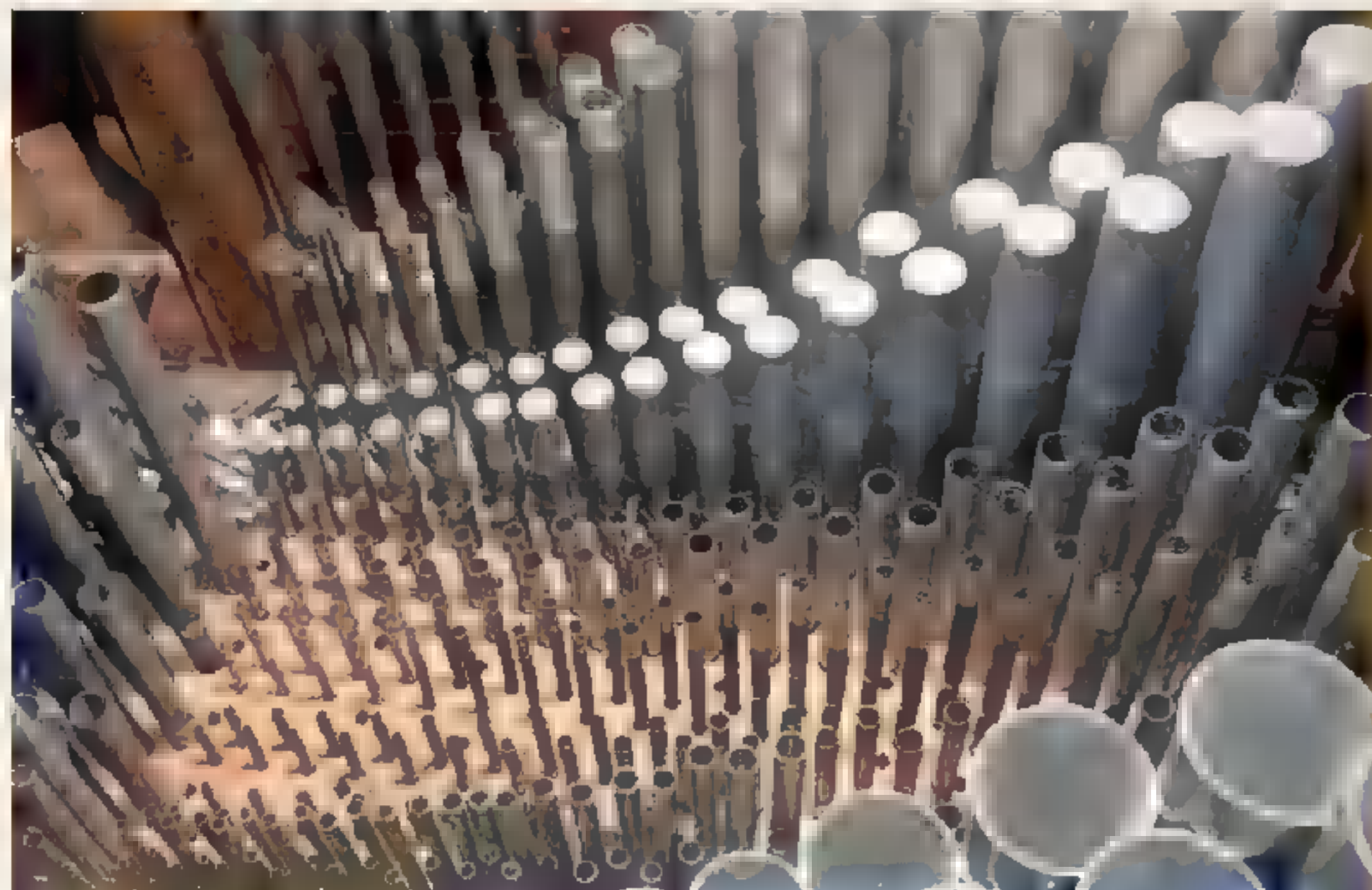


St-Antoine l'Abbaye

SAMSON SCHERRER (1742); BERNARD AUBERTIN (1992)

I. POSITIF			
Flûte allemande	8	Trompette	8
Bourdon	8	Voix humaine	8
Montre	4	Clairon	4
Nazard	3	III. RÉCIT	
Doublette	2	Cornet	V
Tierce	1 ³ / ₅	Trompette	8
Larigot	1 ¹ / ₃	IV. ECHO	
Fourniture	III	Bourdon	8
Cymbale	II	Prestant	4
Trompette	8	Cornet	III
Cromorne	8	Plein-Jeu	III
		Cromorne	8
II. GRAND-ORGUE			
Bourdon-Montre	16	PÉDALE	
Montre	8	Bourdon	16
Dessus de flûte	8	Flûte	8
Bourdon à cheminée	8	Gros Nazard	6
Prestant	4	Flûte	4
Flûte à cheminée	8	Bombarde	16
Double tierce	3 ¹ / ₅	<i>Manual compass: 50 notes (C-c3)</i>	
Quinte	3	<i>Pedal compass: 30 notes (C-f1) – AA</i>	
Doublette	2	<i>(ravalement) on the bottom C sharp</i>	
Quarte	2	<i>Shift coupler: I/II</i>	
Tierce	1 ³ / ₅	<i>Great to Pedal tirasse (tire-main).</i>	
Flageolet	1	<i>Soft and strong tremulants.</i>	
Fourniture	IV	<i>A = 415 Hz.</i>	
Cymbale	IV	<i>Meantone temperament modified by</i>	
Cornet	V	<i>1/5 comma, inspired by Schlick (1511)</i>	
Trompette I	8	<i>and Rameau (1726).</i>	
Trompette II	8		
Voix humaine	8		
Clairon	4		

▼ The Positif pipe-work



◀ our recent visit to rediscover and play it again after many years.

Bernard Aubertin – a witty, talkative man with a strong and charismatic personality – enjoys a good international reputation as an organ builder. Born into a family of cabinet-makers, he was trained at the *Arts Décoratifs* school in Strasbourg, as evidenced in the elegant cases he designs for his new instruments. His impeccable craftsmanship can hardly be faulted and he voices his organs himself in bold and warm tones. Resolutely attached to traditional, classical organ building techniques, he has built numerous instruments in France (notably the acclaimed organ of St-Louis-en-l'Île in Paris) and abroad, including Japan, Denmark, Germany, Switzerland and the UK (St John's College Oxford, King's College Aberdeen, King's Hall Newcastle University'). He was nominated *Maître d'art* in 1995 and in 2006 he was awarded the *Légion d'honneur*, the highest distinction in France, for his promotion of French culture abroad.

Aubertin's brand new organs are quite personal and idiosyncratic (a mix of French and German influences), which has sometimes caused some surprise among organists (the puzzling absence of a Cromorne in the organ of St John's College Chapel, Oxford, is a case in point). However, when it comes to restoration, his approach is thorough, well-documented and respectful. The organ of St-Antoine is a good example. As previously mentioned, the stop-list of Scherrer's organ could be deduced from various sources and a close study of the material in the instrument. The organ now boasts 44 stops on four manuals and pedals. Approximately 500 pipes (out of 2,600) come from Scherrer's organ. The incomplete ranks were completed in the same style, and other stops were newly built. More than a restoration proper, this could be seen as a reconstruction, but in the French baroque style consistent with the Scherrer organ in the mid-18th century.

Scherrer was Swiss, and his organs differ somewhat from the traditional French layout. In particular, he adopted the German pedalboard, and one notices the presence of a Gros Nazard in the pedal department, which was not so frequent in France in the 18th century. He also retained 4ft Flûtes in the Grand-Orgue and Positif, while 8ft Flûtes tended to replace them in France at the time. Aubertin has kept all these characteristics, of course, but also added a few extra stops, notably an Echo Plein-Jeu and ■ Flageolet 1 in the Grand-Orgue. Thus endowed with a rich sound palette, the organ is suitable for all French so-called 'classical' repertoire, but it also does justice to the baroque music of other European traditions, including of course the German school, without the limitations or difficulties that a French pedalboard might have presented.

◀ The neat and comfortable console bears the standard hallmark of Aubertin's practice



In characteristic Aubertin fashion the flue work, or *fond d'orgue*, is round, velvety and present, but, unlike that of other instruments, it is not unduly powerful or overbearing. It neither shouts, nor is it too mild. It fills the space beautifully with gravitas and provides a strong foundation to the impressive bright and shiny *plein jeu*. The presence of a Bourdon 16 and a Grosse Tierce (or 'Double Tierce,' as Aubertin has named it) on the Grand-Orgue ensures a great effect in *duos de tierces*, with a kind of growling sound in the bass that is quite mesmerising. The Positif Jeu de Tierce benefits from the presence of the complete series of mutations, including the typical Larigot favoured in France in the 17th century. It is light and spicy, as there is no Montre 8, but only a Montre 4, and, explains Aubertin, Scherrer's principals are rather narrow in scale. The old Flûte Allemande (from the 2nd G) in the Positif is a lovely, mellow solo stop, full of softness and charm, as are the other Flûtes of the organ, which can be used and combined in a variety of ways.

The same wealth of resources can be found among the reeds. The typically French Cromorne and Voix Humaine combine timbre, depth and delicacy, as they should, depending on how and at which octave they are played. The Récit Trompette and Cornet balance perfectly well with the Cromorne in dialogues, trios or even the occasional *quatuor*. And finally, of course, there is the amazing *grand jeu* of the organ, which can be built up with no fewer than three Trompettes (two on the Grand-Orgue and one in the Positif, in addition to the Cromorne), the Grand-Orgue Clairon and 4ft, 8ft and 16ft reeds on the pedal, plus the Cornets. The

effect is stunning. As was frequently the case in French baroque organs, the bottom C sharp of the pedal is the *ravalement*, sounding one octave below bottom A – that is, it speaks as a 32ft reed. All this benefits from, and is magnified by the beautiful acoustics of the vast building.

After a long, unfortunate exile, the organ of St-Antoine l'Abbaye thankfully found its way back home and has been given a new lease of life in the most compelling manner. In spite of the survival of some of Scherrer's pipework, it is difficult to know whether his original creation sounded exactly as today's reconstructed instrument, and anyone familiar with organs by Aubertin will be able to trace characteristics of his voicing – any organ builder necessarily has his own approach and sensitivity. However, the result as we experience it today, especially after last year's overhaul, is beguiling. Not only is the organ back, but it is alive and well, and kicking with a vengeance. It is an organ that is difficult to leave ... ■

Thanks to Jean-Paul Ravel, the organist of St-Antoine, and Père David Ribiollet, the curé of the Abbey, for their welcome and help, to Bernard Aubertin for his support and to Sébastien Braillon for tuning the reeds.

A retired university professor of English, Pierre Dubois is a specialist in 18th-century English music and literature. A self-taught musician, he is titulaire of the historical F.-H. Clicquot organ (1783) of Souvigny, France.

References

1. See *Choir & Organ* vol.26, no.4, July/August 2018, pp.35-39.

David Ponsford plays on a CD of Marchand's music, performed on the St-Antoine organ and including the famous *plein jeu* with its double pedal parts, which will be released this year to celebrate the 350th anniversary of the composer's birth in 1669. The CD will also feature two suites by Marchand's pupil J.-A. Guilain – works thought by some to have been composed by Marchand himself. The organ of St-Antoine, with its four manuals, numerous stops, long-compass pedalboard and powerful tones, seems ideally suited to the grave and energetic music of Marchand. PD

Juget-Sinclair

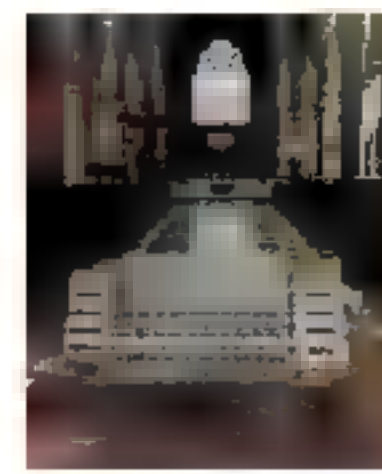
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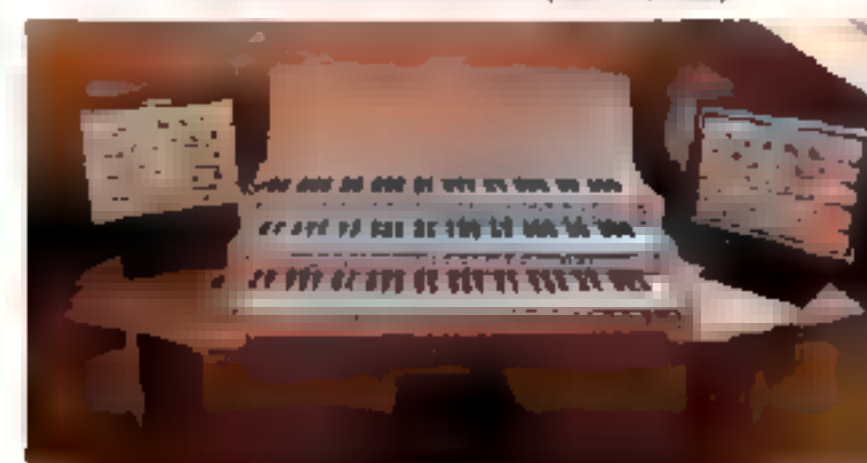
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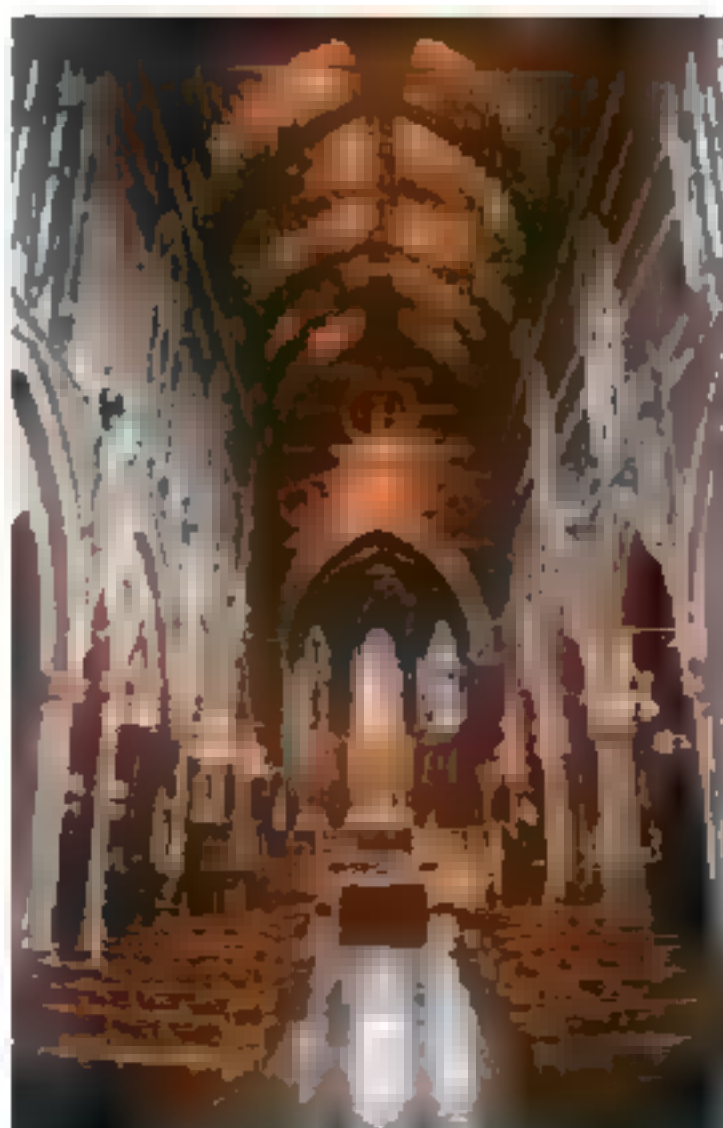
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A man of the world

The choral works of Alun Hoddinott combine a lyrical mysticism with intense, dark textures. **David Wordsworth** calls for a reappraisal of the Welsh composer's output



■ 'You don't choose music, it chooses you': Welsh composer Alun Hoddinott

The Welsh composer Alun Hoddinott would have celebrated his 90th birthday this summer. Like his friend John McCabe, the subject of my other recent article for *C&O*, Hoddinott is a composer whose huge contribution to British music has been under-celebrated of late; now, 11 years since he died on 12 March 2008, his music is ripe for reassessment. Again like McCabe, Hoddinott seems to have led several lives at the same time: he was professor and head of music at University College, Cardiff (now Cardiff University); and together with the pianist John Ogdon, he founded – and until 1989 was artistic director of – the Cardiff Festival, which became one of the most important festivals of its kind.

Hoddinott was an astonishingly prolific composer: his opus numbers reach around 200, but this does not take in to account the fact that he often assigned more than one

work to an opus number, and in some cases didn't give a work a catalogue number at all. The fluency is quite breathtaking, a gift that the conductor Sir Charles Groves (a champion of Hoddinott's music), likened to Haydn. Not that every piece came easily; he often talked of the lengthy 'pre-compositional process' before he put a note on paper. Serious work would often continue deep into the night, which might partly account for the composer's love of 'nocturnal' ideas in his music – the mystical and lyrical, combined with an acute ear for choral and instrumental sonority that gives every Hoddinott score a very particular soundworld.

Alun Hoddinott was born in Glamorganshire in 1929, into what he described as a 'not especially musical family', but despite this, his musical interests were encouraged. He began to play the violin at four years old and was soon composing pieces

of his own, later reflecting that, 'You don't choose music, it chooses you'. After university studies and help from the Australian/British composer Arthur Benjamin, it was a Clarinet Concerto (1953) that really brought Hoddinott's music before a wider public, conducted by Sir John Barbirolli at the Cheltenham Festival. Already here are many Hoddinott fingerprints: a rigorous control of material, with the music growing out of small themes and motifs; off-beat, even jaunty rhythms; and intense, dark, brooding textures.

Although a very proud Welshman, Hoddinott rarely makes use of traditional Welsh music (his fine arrangements of Welsh folksongs apart). He was very much a man of the world – cultured, widely read, and well-travelled, his love of Italy and the Mediterranean, the art, architecture, landscape, light and shade, having a notable influence on his work. A rather shy, modest man but enormously generous with his time, his musical tastes were wide: the great masters of the 18th and 19th centuries of course, but also Debussy, Bartók (an especially important influence), Vaughan Williams, Sibelius, Britten (who became a close personal friend), Messiaen, and more recently Lutosławski and Hans Werner Henze – a similarly productive composer, with strong Italianate leanings – whom Hoddinott admired very much.

Hoddinott's first acknowledged choral pieces have been rarely heard and deserve further investigation: the large-scale *The Race of Adam* op.23 (1960), a sort of masque-oratorio for soloists, chorus, orchestra and mime, which paved the way for some of his later operas; and *Job* op.24 (1961-62), a dramatic oratorio for baritone, chorus and orchestra. On a smaller scale is a fine ballad for unaccompanied chorus, *Rebecca* op.26 (1961), premiered by the Elizabethan Singers and Louis Halsey at the Wigmore Hall; this set a poem by the Cardiff-born Jon Manchip White about 19th-century protests by Welsh

Words by GWYNNO JAMES

Music by ALUN HODDINOTT (Op. 39)

Andante

PIANO (Orchestral reduction)

SOPRANO SOLO

There were two men who lived near...
each ob-er-... Div-es and... La-za-rus... Div-es lived...
in splen-dour in his man-sion, eat-ing the rar-est of fine foods,

▲ *Dives and Lazarus* – composed for amateur singers, yet always challenging

◀ farmers and agricultural workers against unfair taxation, known as the Rebecca Riots.

Hoddinott's cantata *Dives and Lazarus* op.39 was commissioned for the 1963 Farnham Festival; written very much with amateur singers in mind, it demonstrates a Britten-like facility (this is perhaps the younger composer's most 'Brittenish' work) in not writing down for young/amateur performers in any way. There are several passages that have the SATB chorus written in unison or just two parts, yet the music is

Sinfonia Fidei op.95 (1977) is perhaps Hoddinott's choral masterpiece – a vivid, glittering, radiant work for soprano and tenor soloists, chorus and orchestra, which really does warrant serious attention and revival. It sets three carefully chosen Latin hymns: 'Sequentia de Sancto Michaelē', 'Ave Maris Stella', and 'Vexilla Regis' – the composer spoke many times of the difficulty of finding suitable texts to set and of the fact that 'I read all the time and very rapidly ... I'm always asking myself if the words can be set, it may

I. Sequentia de Sancto Michaelē,
quam Alcuinus composuit Karolo imperatori

Moderato

SOPRANO
ALTO
TENOR
BASS

Moderato

Orchestral reduction

S. A.
T. B.

Sum-mi-re-gis arch-on-ge-lis Mich-a-hel,

■ 'Vivid, glittering and radiant': Hoddinott's choral masterpiece *Sinfonia Fidei*

The ravishing setting of the 'Ave Maris Stella' is a haunting, almost ritualistic and powerful work

always challenging and interesting. Supported by ravishing orchestral textures and with two strong solo parts (for soprano and baritone) and the option of a reduced orchestration, it is a mystery why this piece has not joined the regular canon for amateur choirs. Hoddinott was a passionate supporter of young and amateur performers: *Lines from Marlowe's Dr Faustus* op.131 (1988) is a dramatic scena written for the National Youth Choir of Wales, with brass ensemble and percussion; and the Christmas cantata *The Bells of Paradise* op.117 (1984) for the South Glamorgan Youth Choir and Orchestra has all the ingredients to become a popular season piece.

take me months to find the right text ... even one word in a poem will make me not set it to music.' Clarity and being able to hear the text was of paramount importance. In the *Sinfonia*, the ravishing setting of the 'Ave Maris Stella' is as beautiful as anything in 20th-century choral music, ■ haunting, almost ritualistic and powerful work.

Uncompromising in his search for texts he may have been, but this brought settings of a wide range of writers: Joyce, Marlowe, Shakespeare, Donne, Wordsworth, Chaucer, as well as a number of Welsh writers who became close personal friends such as Jon Manchip White, Myfanwy Piper, Emrys

Humphreys, and Moelwyn Merchant, the Welsh novelist and Anglican priest who provided texts for a number of Hoddinott's works, including the cantata *St Paul at Malta* op.80 (1971), the motet *Out of the Deep* op.74 (1970) and the oratorio *The Tree of Life* op.79 (1971), commissioned by the Three Choirs Festival. This hour-long work has unfortunately gone the way of a good few other commissions from the same source. Desmond Shawe-Taylor, reviewing the first performance, wrote of 'polite applause, and even hissing, in the cathedral', but it is high time for a reassessment of what is clearly a major statement.

On a smaller scale, *Dulcia Iuventutis* ('The Joys of Youth') op.97 no.1 (1978), for mixed choirs and piano duet, sees Hoddinott returning to Latin, but now of a distinctly secular nature, celebrating wine, women and song, in the manner of *Carmina Burana* but in a rather more subtle and witty way. The piano was an important solo instrument for Hoddinott (though not particularly a pianist himself, he wrote no fewer than 13 sonatas for the instrument), but the piano also provides support, colour and rhythmic energy to a number of his choral works, including *The Silver Swimmer* op.84 (1974), again for mixed chorus and piano duet, and *Lady and Unicorn* op.110 (1984), a setting of texts by Ursula Vaughan Williams for mixed chorus and piano.

It is perhaps not so surprising that the Welsh composer Hoddinott wrote a number of pieces for male voice choir. Apart from lighter but nonetheless imaginative folksong arrangements, particularly significant are a setting of Tennyson's famous poem *The Charge of the Light Brigade* (1982) for male voices and piano; *Voyagers* op.75a (1978) for male voices and piano duet or orchestra; and the brief but powerful *Hymnus ante somnum* op.97 no.2 (1978), with organ accompaniment, in which a deceptively straightforward beginning and conclusion contrasts with rich eight-part writing in the middle section. There are evocative works for female voices too: *Three Medieval Songs* op.30 (1963) for ■ cappella voices, and *In Praise of Music* (1986) for high voices and piano or orchestra.

A number of works for mixed choir, with and without accompaniment, that set perhaps more conventional texts might be mentioned: *Three Advent Carols* (1987-91), for St John's College, Cambridge and dedicated to George Guest; *Shakespeare Songs* op.151 no.2 (1994), which include a beautiful setting of the sonnet 'Shall I compare thee to a summer's day'; *Three Hymns* op.151 no.1 (1994); *A New Song* (1985); *Make a Joyful Noise* (1983); *Set me as a seal upon my heart* (1991); and an uplifting Magnificat & Nunc Dimittis (1996) for St David's Cathedral. There are also a number of other short anthems and carols that are well within the capabilities of most choirs.

Anniversaries are often seen as a good reason to celebrate a living composer and rightly so, but just as important is remembering significant figures who are no longer with us. The time is surely right to remember this great man of Welsh music and bring some of his extensive catalogue to life once more. ■

Alun Hoddinott's published works can be found at bit.ly/2KQt2SO; his choral music is available from Oxford University Press's archive service at Banks Music Publications: banksmusicpublications.co.uk; for larger works, contact OUP's hire library: music.hire.uk@oup.com; for all further enquiries, contact repertoire.promotion.uk@oup.com.

David Wordsworth's recent concerts include performances at the Concertgebouw and Musikverein. He has directed the Addison Singers for over 20 years.



Freestyle BY GRAEME KAY

Moving on; moody blues; and 'Anchors Aweigh'!

At the space-age Paris Philharmonie to interview Daniel Harding for a future C&O article, I caught the first of two evenings in which he conducted the Orchestre de Paris in the

Brahms Violin Concerto with Janine Jansen, and Sibelius 4. As the second evening was his last as the orchestra's music director, I missed the surprise the musicians sprang on him after his farewell speech: Daniel was ushered to one side by conductor Lionel Sow as members of the Chœur de l'Orchestre de Paris suddenly popped up throughout the auditorium to offer him a beautiful choral and orchestral arrangement (by Berio) of Schubert's *An die Musik*. Harding, one buttock sharing the leader's chair, sat with rapt attention, moved almost to tears, as were many of those present. You can savour the moment here: bit.ly/2XATjpL.

Olivier Latry's latest, outstanding *Bach to the Future* CD – recorded at Notre Dame in January 2019, before the devastating fire – appears on the La Dolce Volta label. In the accompanying interview, Olivier provides typically stimulating observations on his approach to the music; but instead of offering detailed historical notes, the liner subjects us to an extensive photo-essay in which Olivier appears to levitate, play peek-a-book, and generally gaze into the middle distance, looking moody and remote. As anyone who has met Olivier will know, he is a very warm human being – friendly, approachable, charming and very much someone who makes eye contact. Making him look pretentious does him no favours.



■ Awkward pose: Olivier Latry

It may seem a tad masochistic but I tuned in online to C-SPAN – the US non-profit TV channel which covers United States federal government proceedings, to watch the live feed of Donald Trump's Fourth of July speech. Trump's selective canter through US history, which mercifully and unusually steered clear of his usual brand of jeering, partisan politics, paid individual tributes to all five branches of the US military: the navy, army, air force, marine corps and coast guard. Each tribute was accompanied by a flypast and a rendition by the US Army Chorus of the official service songs: respectively, 'Anchors Aweigh', 'The Caissons Go Rolling Along', 'The Wild Blue Yonder', 'The Marines' Hymn' and 'Semper Paratus'. In the UK, military anthems are usually for bands only, but in the US, these overtly patriotic songs are burned deep into the American psyche. It would be as boorish and disrespectful to mock them as, to take a random example, to turn your back while a group of young musicians perform an arrangement of Beethoven's 'Ode to Joy' at a session of the European Parliament. And make no mistake, the all-male US Army Chorus, accompanied on this occasion by the US Army Band conducted by Col. Andrew J. Esch, is a crack group of musicians, hair-raisingly disciplined, their polished voices powerful and strikingly well-blended. The trouble was that to these British ears, the musical interludes, with their gung-ho lyrics, could not help but stir memories of the Fred Tomlinson Singers in Monty Python's 'Lumberjack Song' and innumerable Two Ronnies musical parodies... But I suppose that's just another pointer to the cultural chasm between the British and the Americans: a weakness for satire. ■

Graeme Kay is a digital platforms producer for BBC Radio 3 and 4.

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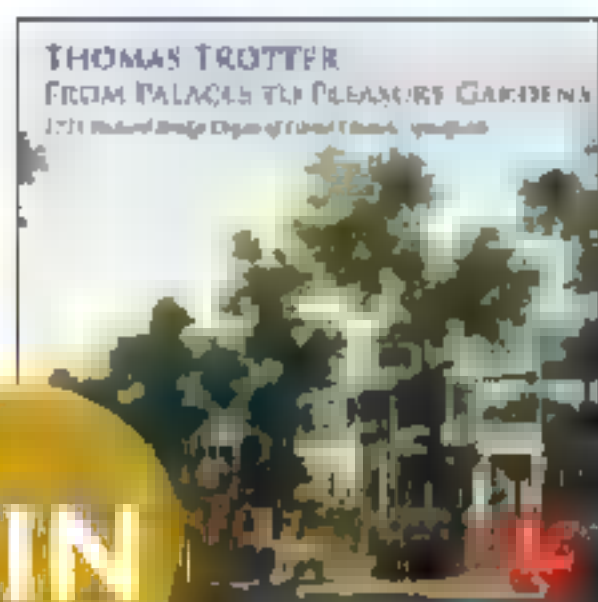
CD FROM PALACES TO PLEASURE GARDENS

Thomas Trotter, 1735 Richard Bridge organ, Christ Church, Spitalfields

Regent REGCD 526

★★★★★

'The player, the organ, the music and the recording are all... magnificent' (see review, p.95)



The musical life of Georgian London comes alive in this new CD, as Thomas Trotter performs works by Corelli, Hook, Pepusch, Handel, Stanley, J.C. Bach and William Russell on a contemporaneous instrument. The recently restored 1735 organ in Christ Church, Spitalfields is 'captured here with crystal, feel-the-vibe clarity.'

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Now in their 12th year, The Queen's Six live double lives – as lay clerks at St George's Chapel, Windsor Castle, and as an a cappella sextet singing everything from Byrd to Bacharach (see cover feature, p.32). Their new CD draws from the well of folk songs from the British Isles, with classics such as 'Bushes and briars' and 'The turtle dove' (both arranged by Vaughan Williams) alongside new arrangements of 'The lark in the clear air' and 'Annie Laurie'.

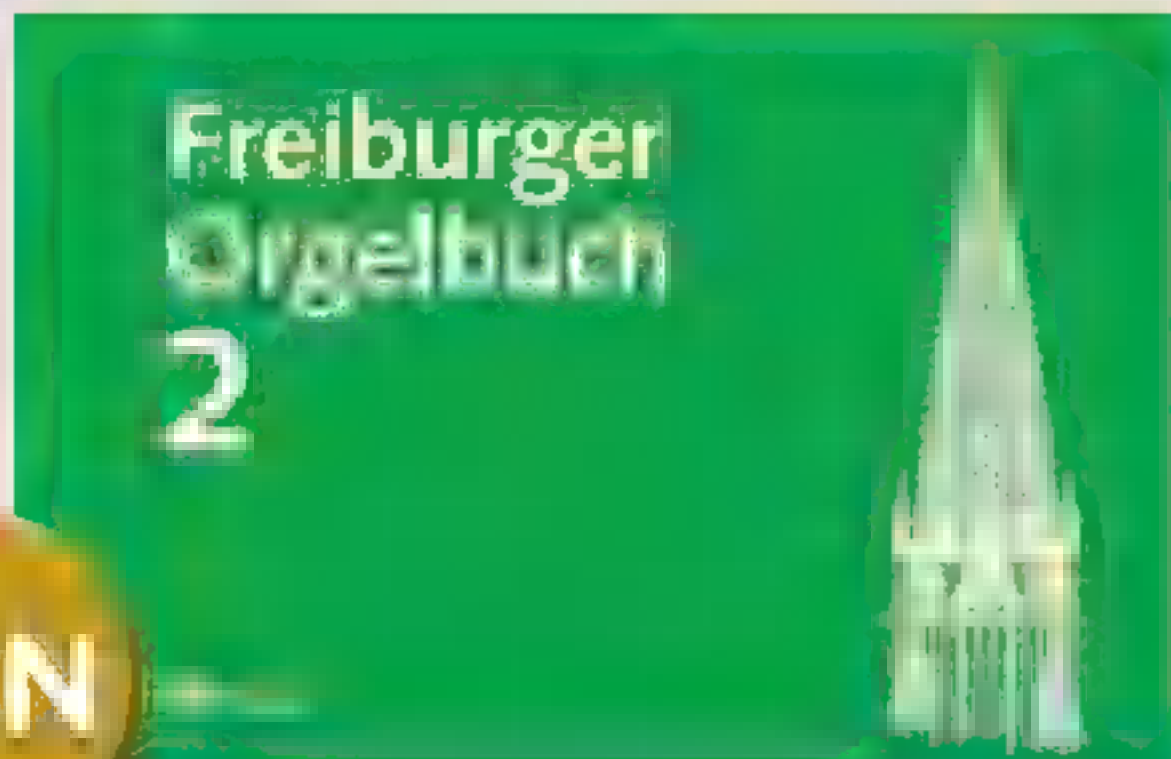
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SHEET MUSIC FREIBURGER ORGELBUCH 2

B. Ebert and B. Nielsen (eds.)

Carus Verlag CV 18.076 €43.00

'As eclectic, and perhaps also as thoughtful, an anthology as it's possible to imagine' (see review, p.101)



With works from the early 15th century to the present day, the *Freiburger Orgelbuch* is an anthology of organ works by European composers that includes some unknown gems. Volume 2 includes intonations for the Gospel acclamation and processional music, as well as a reference CD.

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SHEET MUSIC JOHN RUTTER: CAROLS FOR SA & MEN

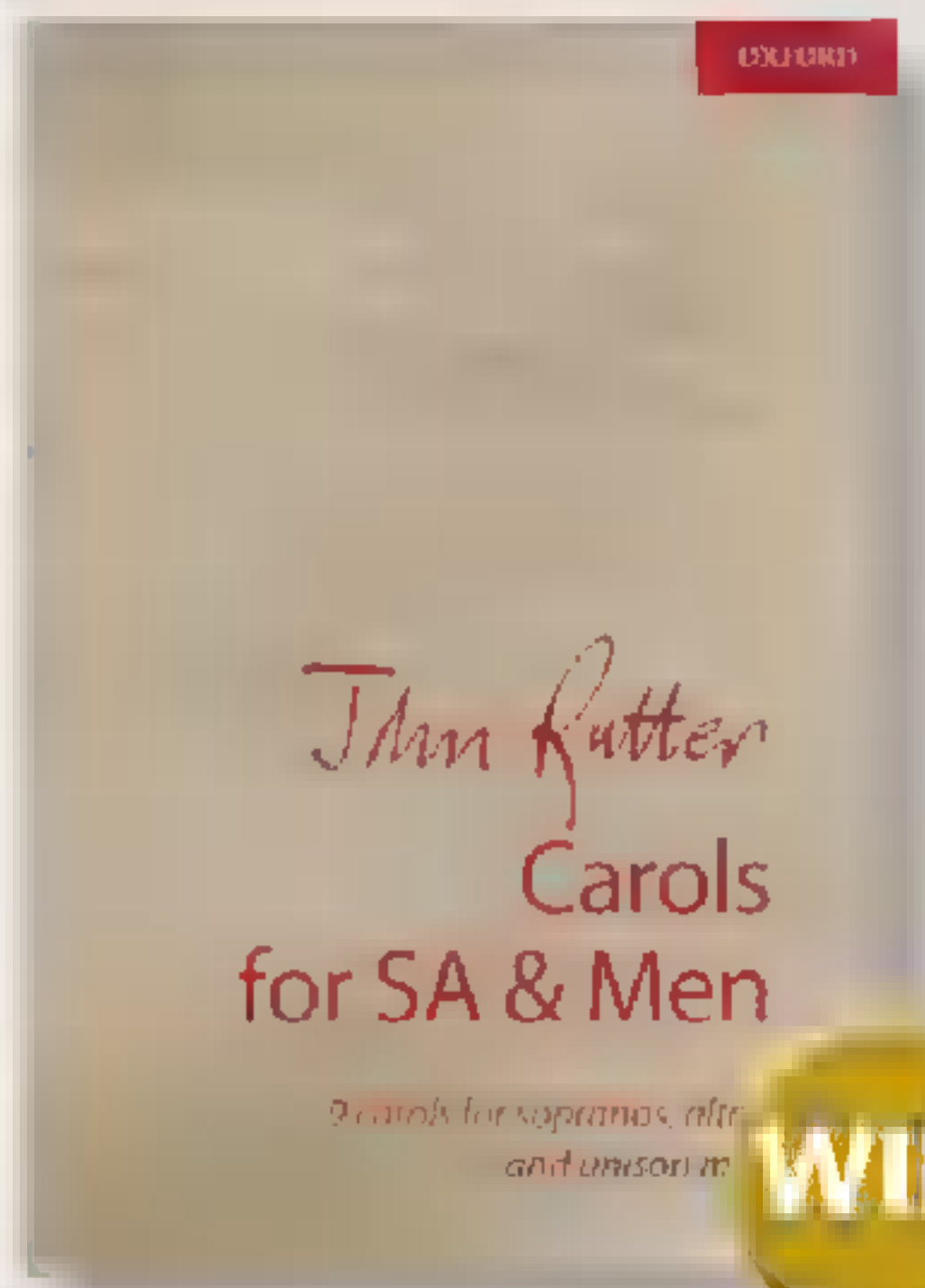
SA & men (acc.)

Oxford University Press

978-0-19-352418-7, £8.25

For conductors of the many choirs who find it hard to recruit men to their ranks, this anthology will come as something of a lifeline in planning Christmas music. John Rutter, 'a superb craftsman' (see review, p.103), has arranged nine of his carols with accompaniments that vary from organ to full orchestra.

Courtesy of Oxford University Press, we have 10 copies to give away; quote code 'RUTTER'.



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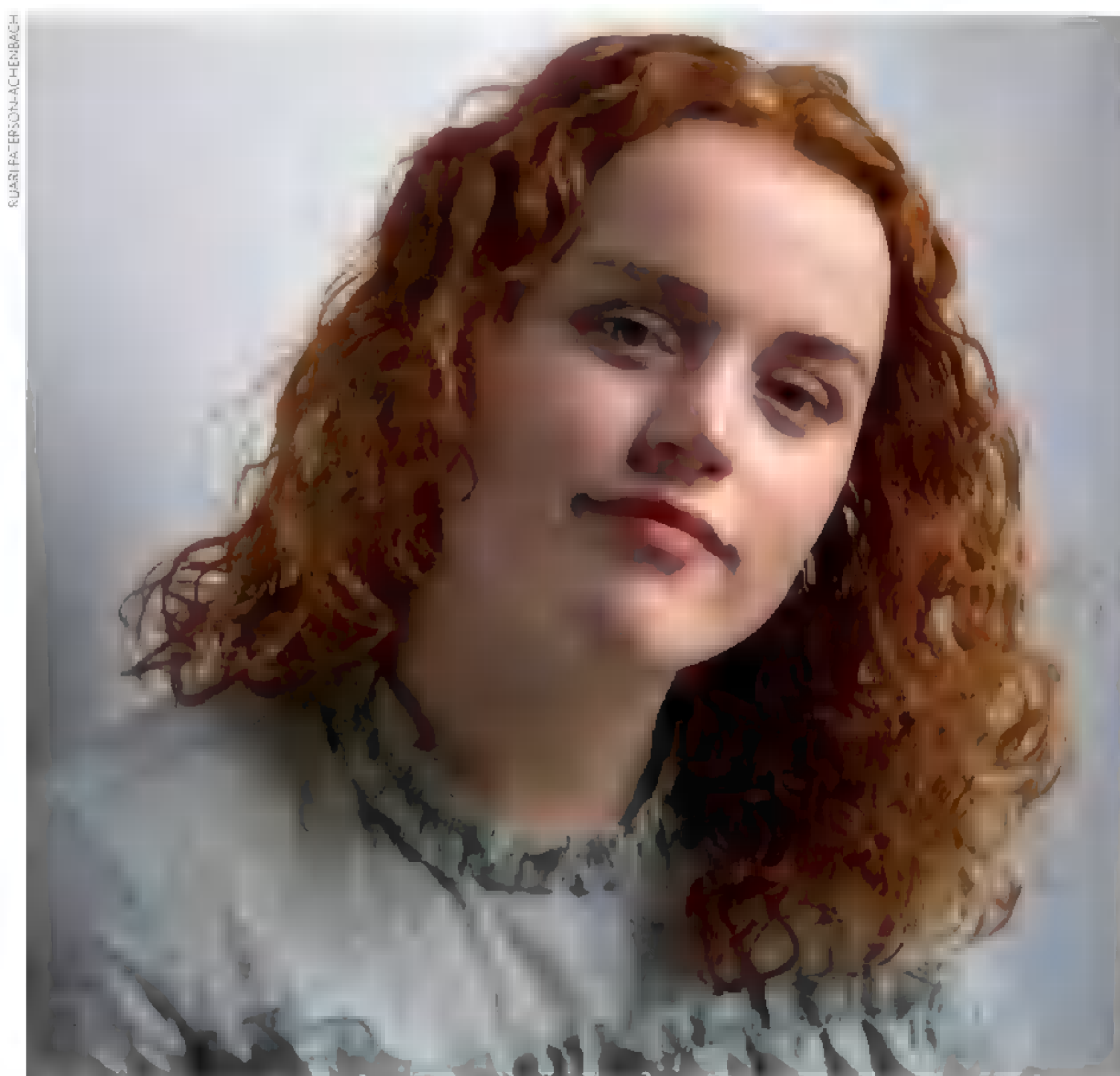
Offers end 30 September 2019 unless otherwise stated.

Joanna Ward

The Fruit

Text: Luke 1:42

With a concern for reflecting women's experiences in music, Joanna Ward talks to Shirley Ratcliffe about her new work for unaccompanied SSAATTBB choir



■ 'Music is more than a career, it's your whole life': Joanna Ward

Joanna Ward grew up listening to all sorts of music from her parents' vast CD collection: 'It was Beatles and Motown as well as all kinds of popular and folk music from different parts of the world, so I started playing guitar around the age of nine. When I went to my state comprehensive school in Newcastle, the music teachers were fantastic in getting the kids with little experience [of music] involved; I started singing and playing more. It quickly became a big part

of my life, so by the time I was sitting GCSEs I was seriously considering pursuing music at university.' With this objective in mind, Ward went to the Sage Gateshead Centre for Advanced Training to gain experience at a higher level.

'My main focus had been playing piano, and I really enjoyed creative composing in music lessons. I'd had my mind blown by Ligeti and Messiaen in those sessions, and at the Sage I could really explore my writing

and learn quickly with weekly lessons. Looking back, I realise what an unbelievable privilege that much one-to-one contact time was with a composing tutor.' She started writing 'contemporary classical' music influenced by post-tonal composers: 'My first attempts were quite austere sounding and not especially reflective, just emulating soundworlds. I have always felt a much more fundamental connection to music that was made in a time that I can fathom; it's not so much the aesthetic that has changed since I started out, but more the political nature of my composing. It's completely unfathomable to me that making music in the 21st century could not be considered ■ very political act.'

With Ward's musical voice constantly evolving, where does it stand at this particular time? 'My musical influences are certainly very wide! At the moment I am especially interested in thinking about other music in quite a superficial way as a process for very obviously removing the notion of the isolated composer. I suppose using other music allows me to make a web of connected emotions and people, and I love the nuance that gives me to play with. The actual music I tend to use in this process is really diverse, though more often than not it'll be popular music by women that I love. For example, I recently wrote ■ piece based on a Joan Armatrading song. Thinking and reflecting on other women's experiences through their music is important to me.'

Ward has just completed her dissertation on female composers and the barriers to their success that continue in the present day. She chose this topic, she explains, 'because the composing world holds "male" as default, and fundamentally does not make space for

women other than as a novelty. Composing is often perceived as an isolated, individual cerebral practice requiring unique ideas and authoritative communication – traits which are coded male. Not only do women need active support and encouragement to be visible in this world, but the ways we think about composing and what is good music and what is a good composer also need to fundamentally change.’

She freely acknowledges all the help she has received from her tutors: ‘[It is] not to take yourself and your ideas too seriously, to edit and really consider how many ideas are going on, why, and whether they are all right for a particular piece. To stand up for at least developing your ideas if you really believe in them, even if your teacher doesn’t seem to! I’ve also had many mentors whose kindness and genuine nature has taught me what a welcoming world new music can (and should) be, and that’s really the most important thing.’

‘My music isn’t melodic, but more fragmentary and floaty within a harmonic world’

Why did she choose composing as a career? ‘I’m not sure I’ve really done that! I think I had a fairly strong idea of focusing on composing when I came to university, but I never held any illusion that it would be a career per se – I’ll never be able to make enough money to live from only composing and, regardless of that, I love doing lots of other things such as performing; I sing in various genres, I love producing and organising events and facilitating cross-arts collaboration. I’d rather say I’ve chosen to pursue some kind of music-making “career”. I’m sure many music makers will agree it’s so much more than a career, it’s pretty much your whole life.’

While she was in her second year at Cambridge, Ward put on an *Alternative Lessons and Carols*. ‘It was such a fun project, and I did an updated version in my third year in collaboration with the mermaid café, which is my performing/curating duo with Ruari Paterson-Achenbach. It started as a reaction to the Cambridge phenomenon of *Bridgmas*, with which Christmas is celebrated in late November. I wanted to

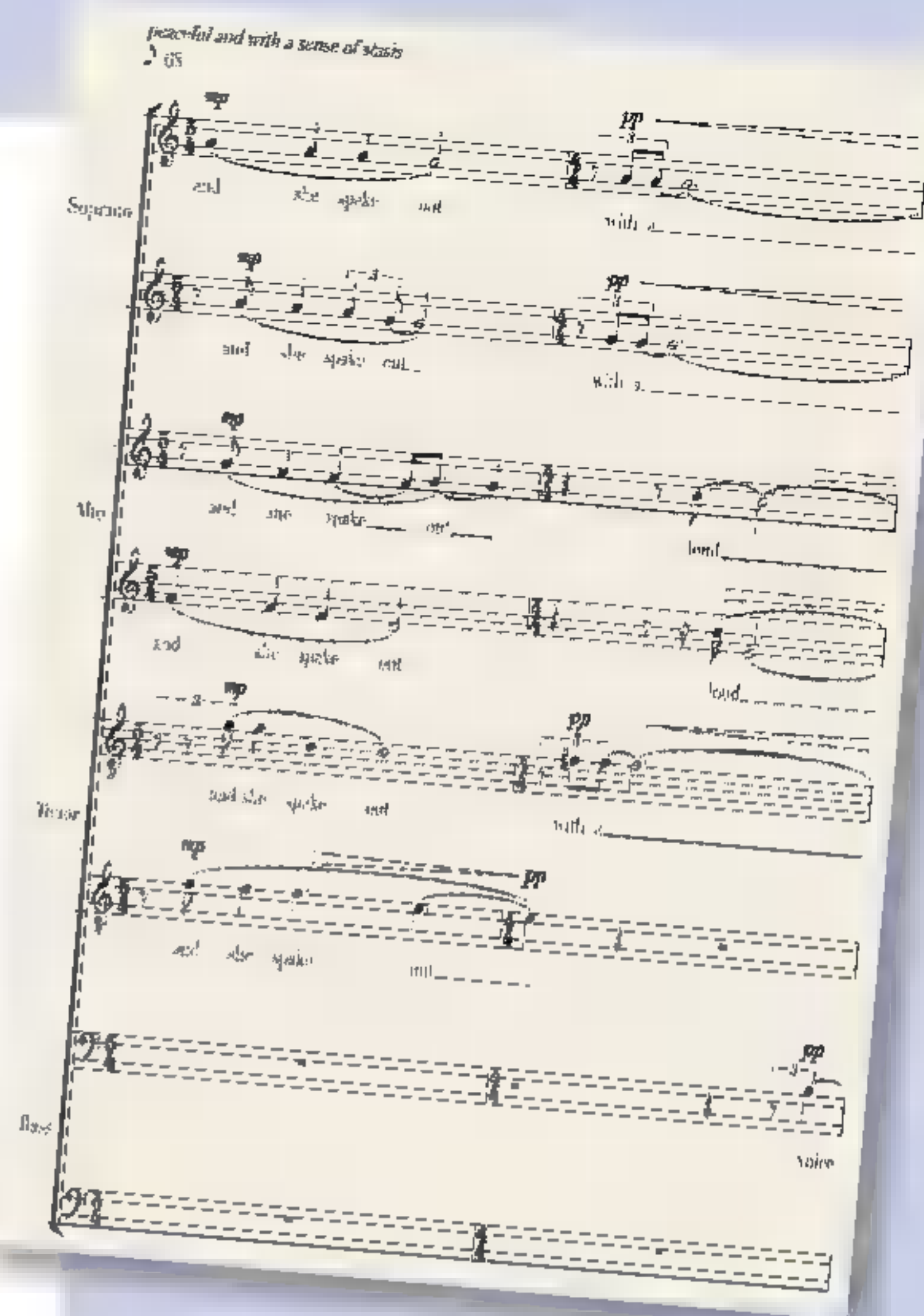
put on an alternative event with secular new music interspersed with readings of new writing by students. It was a lovely, relaxed event where we showcased the diversity within the student composing body as well as bringing together student poets/playwrights with music makers. I am also lucky enough to have the Norman chapel of my college [Jesus College] at my disposal, which has a really amazing atmosphere and is such a beautiful space in which to host a concert. In my third year I also performed a few fantastic new pieces, which is such a privilege.’

Being an experienced singer is of great benefit to her as a composer. ‘It has exposed me to a lot of great music I would never have known. Singing in the chapel choir, I’m regularly performing really old music. There’s something so magical to me about the simple, crafted, unpretentious nature of music from the medieval and renaissance periods, and I love

to think how that outlook on composing could work in the present day too.’

The text Ward set for her *C&O* commission for the University of St Andrews is Elizabeth’s first greeting to Mary from St Luke’s gospel, which she calls *the fruit*. ‘When writing choral pieces I usually try to come up with a small fragment of harmony and then expand from there. My music isn’t melodic, but more fragmentary and floaty within a harmonic world, and this piece very much fits with that process of writing. I am aiming for stasis and slow shift, a sense of the ensemble as a space in which responsibility and prominence slowly floats across voice parts. I try not to force any ideas onto the listener, but rather [present] a gentle but surprising statement.’

Ward will be in London in September to study for a Masters in Composition at the Guildhall School of Music & Drama. ‘I can’t wait for something which I’m sure will be really different from my undergraduate experience, and I will absolutely keep singing and performing.’ ■
joannamward.com



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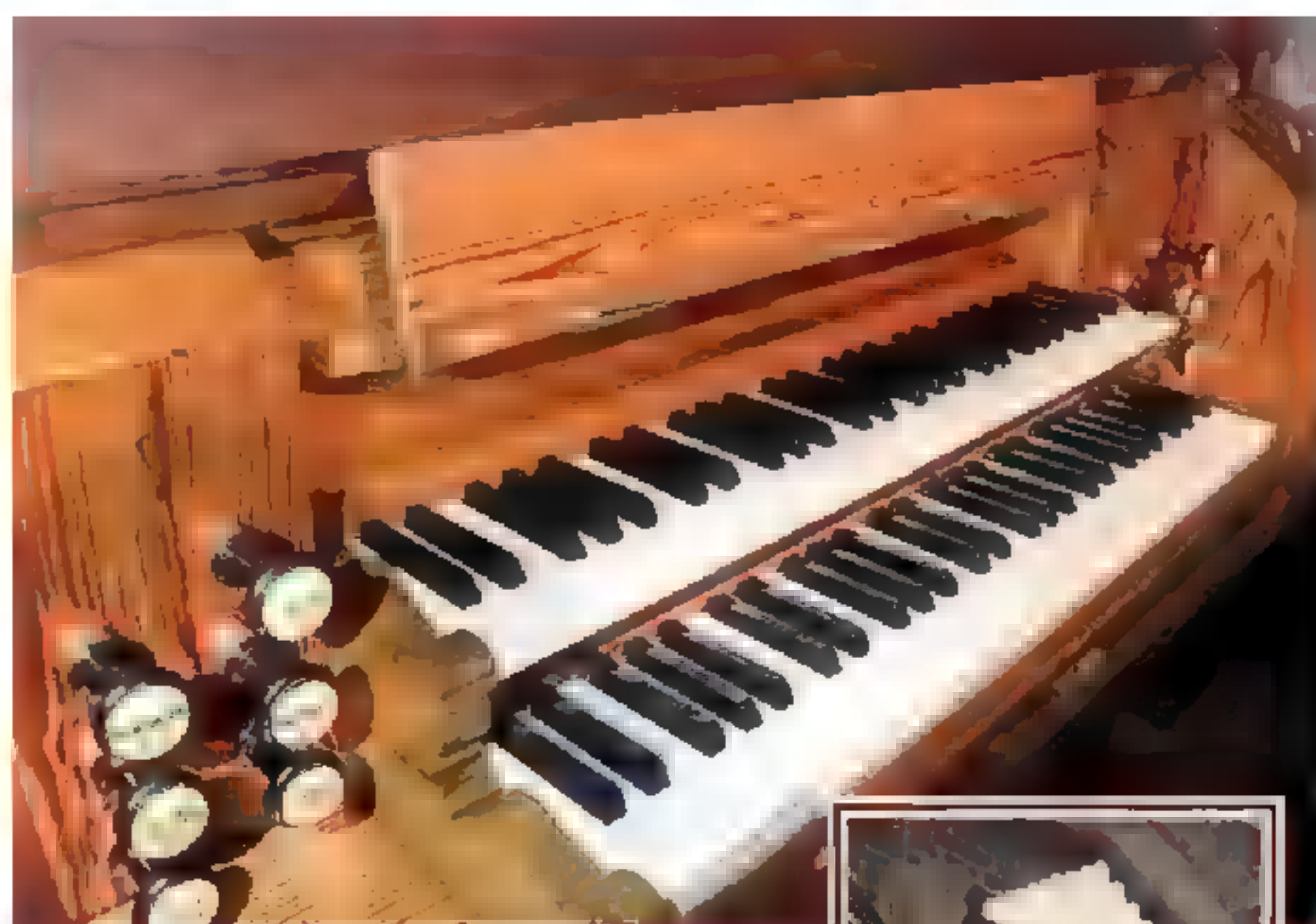
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The world premiere of *the fruit* will take place at the University of St Andrews' Carol Service on Saturday 7 December at 8pm in Holy Trinity Church, St Andrews.



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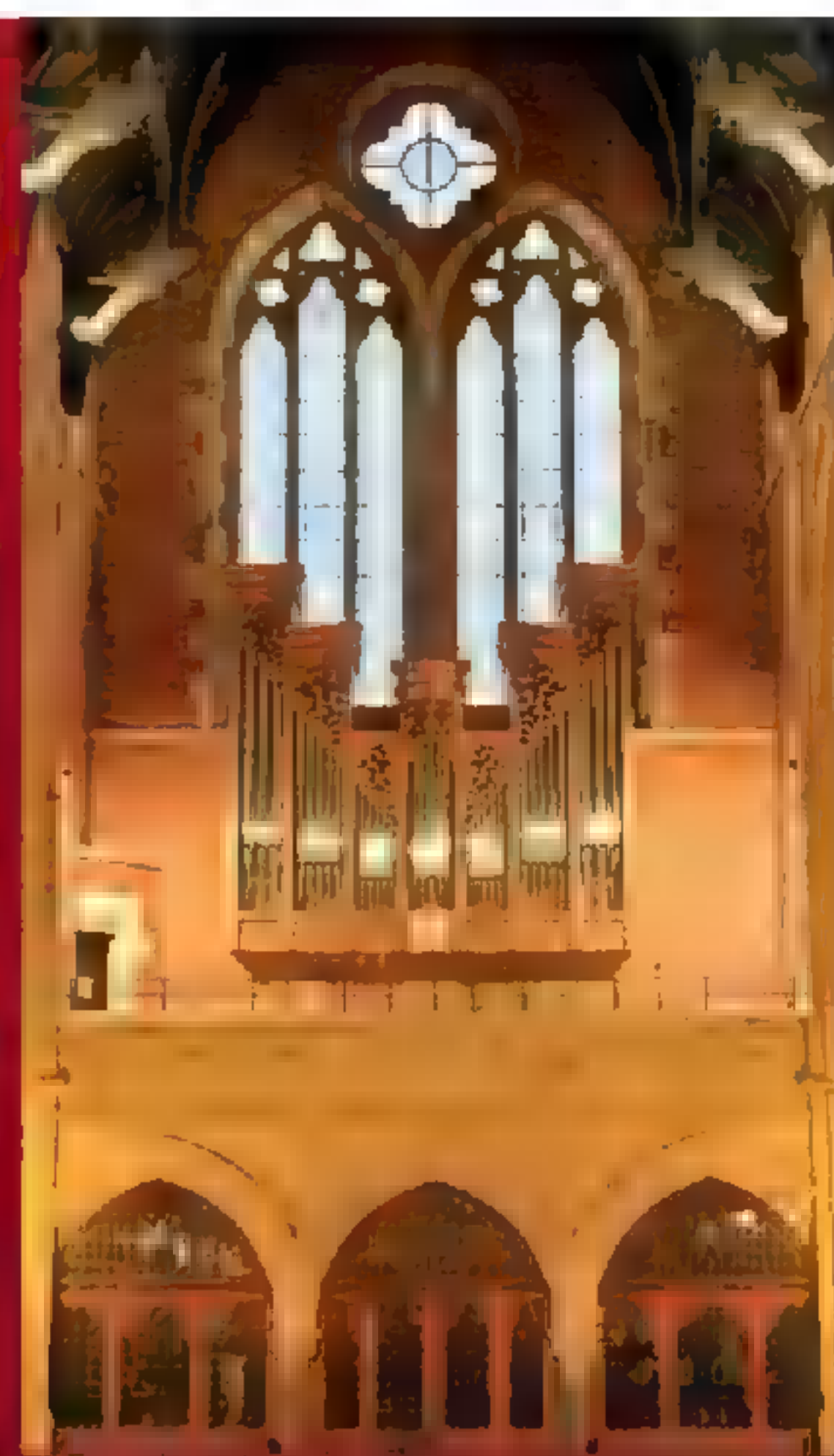
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In full sail

Stephen Pritchard attends a gathering of the Federation of Old Cathedral Choristers' Associations and learns how David Price developed an innovative approach to recruitment at Portsmouth Cathedral. PHOTOS COURTESY PORTSMOUTH CATHEDRAL

How does a cathedral in the 21st century provide music for the liturgy every day of the week when there are so many competing elements in the busy lives of those who sing? When Portsmouth – the 'Cathedral of the Sea' – faced this dilemma, it summoned up its naval heritage and set sail in search of solutions. At the helm was organist and master of the choristers Dr David Price, who began recruiting many new members to his crew to boost the numbers of services sung

from four a week to seven or eight, and in the process found a musical flexibility that could inspire other choral institutions up and down the country.

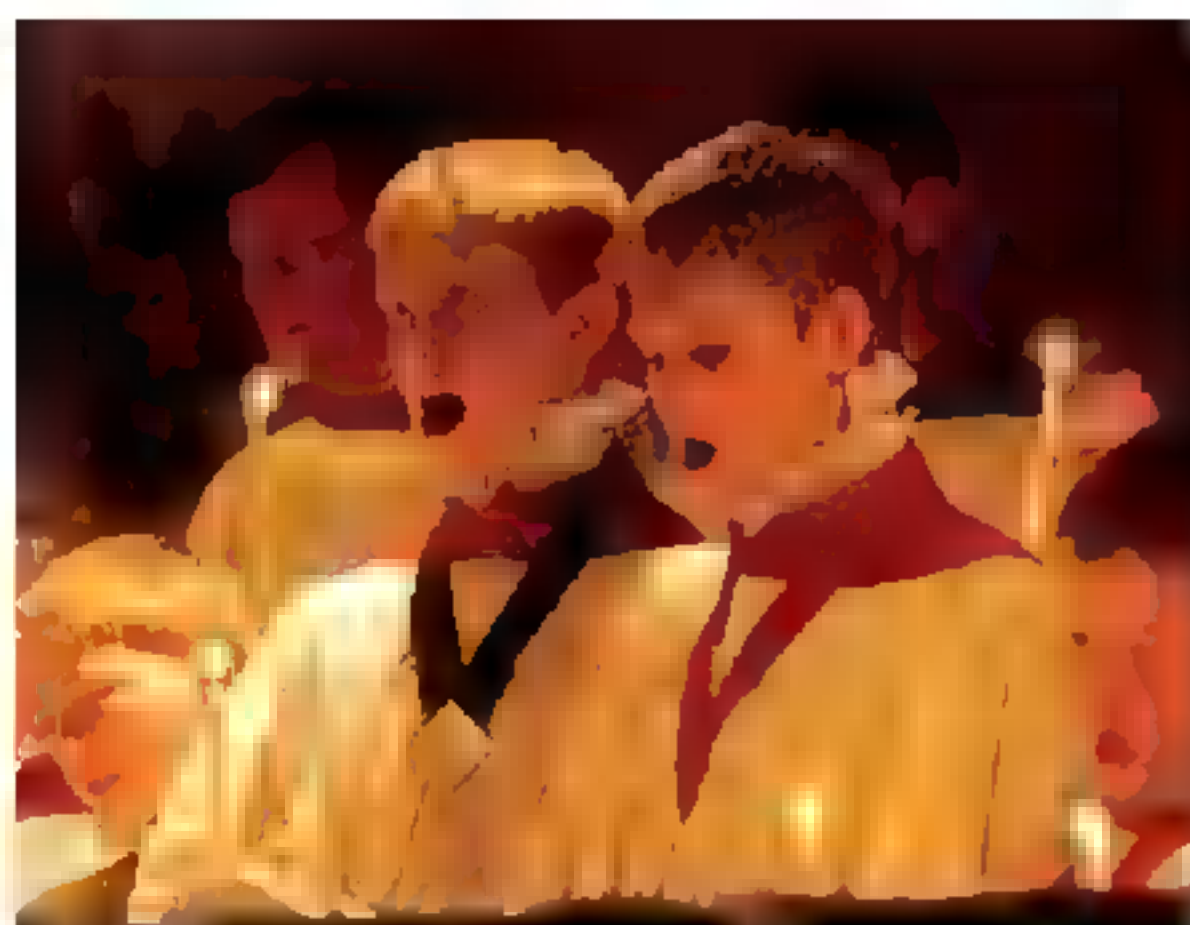
First on board were gap-year students taken on as choral scholars, expected to sing six services a week across one academic year. But, says Price: 'You can't just audition people to sing; they need to have a job to go to, so with the help of a very forward-thinking head at Portsmouth Grammar School, we were able to offer paid work

and scholarships to young altos, tenors and basses before or just after university.'

Next on watch (and here we'll end the naval allusions) was a girls' choir: 'But not like other girls' choirs,' Price continues. 'I wanted a youth choir, made up of girls in the front row, with choral scholars in the back row, joined by former boy choristers who wanted to sing after their voices had changed.' That choir, Cantate, now sings a regular weekly Evensong as well as other services.

▼ David Price conducting the Choir of Portsmouth Cathedral





▲ Gap-year choral scholars sing in the main Cathedral Choir, which is complemented by a girls' choir, and a mixed adult choir

◀ The third element in Price's solution was a mixed adult choir, the Cathedral Consort, with the choral scholars providing the backbone of the lower voices. (Those same young men also form a close-harmony group called StopGap.)

Now, together with the main Cathedral Choir – which comprises 22 boys, six probationers, six lay clerks and the six choral

Oxford, and Durham University. Former gap-year scholars can today be found at Westminster Abbey and Westminster Cathedral, and in Stile Antico and The Sixteen. Choral scholarships are worth £3,000, and a departmental assistant post at the nearby grammar school pays £8,500. Accommodation in cathedral property is provided at below commercial rent.

Anthony Froggatt, organist from 1977-90, cycled to morning practices on an old Post Office bicycle with a basket large enough to carry all the music

scholars – Price has maximum flexibility to cover the week and many combinations of voices, which increases his repertoire choices. 'The different colours provided by the girls' voices, for instance, mean that they are better suited to some music than others. For instance, Howells's *Gloucester Service* sounds great with the girls, while the boys excel at his *Collegium Regale* service.'

The Portsmouth gap-year scheme has to date hosted 113 young singers, some of whom have gone on to places such as King's, St John's, Girton and Jesus colleges, Cambridge, Christ Church and New College,

Similarly, a gap-year organ scholar works both at the cathedral and in the school's music department, playing for the Monday men's voices Evensong and all or part of another weekday service. They also help train the boy choristers. The organ scholarship is worth £1,500, and the school post £8,500, with accommodation provided. Recent organ scholars have moved on to university organ scholarships, Canterbury Cathedral and St David's Cathedral.

Also attending the Federation of Old Cathedral Choristers' Associations' gathering is Anthony Froggatt, Portsmouth's

organist and master of the choristers from 1977 to 1990, who reflects with Price on the development of music at the cathedral in the past 40 years. He recalls his surprise at not being asked to play the organ or direct the choir when he interviewed for the job, and describes cycling to morning practices on an old Post Office bicycle with a basket large enough to carry all the music. In those days, one in five families in Portsmouth depended on the navy and its dockyard for employment and this was reflected in the choir, with several singers in the back row either former naval personnel or still serving. I had the great pleasure to sing in Froggatt's choir from 1977 to 1984 as a young tenor, and an alto or bass would sometimes be absent, only to reappear a few weeks later with tales from the sea. ■

The Federation of Old Cathedral Choristers' Associations acts as an umbrella group for cathedral choir associations and enjoys a fruitful relationship with the Friends of Cathedral Music, which, among other things, raises money to support chorister scholarships.

Stephen Pritchard writes on music for the Observer and the classical music website Bachtrack. He trained at Portsmouth Cathedral and sings with the English Chamber Choir.

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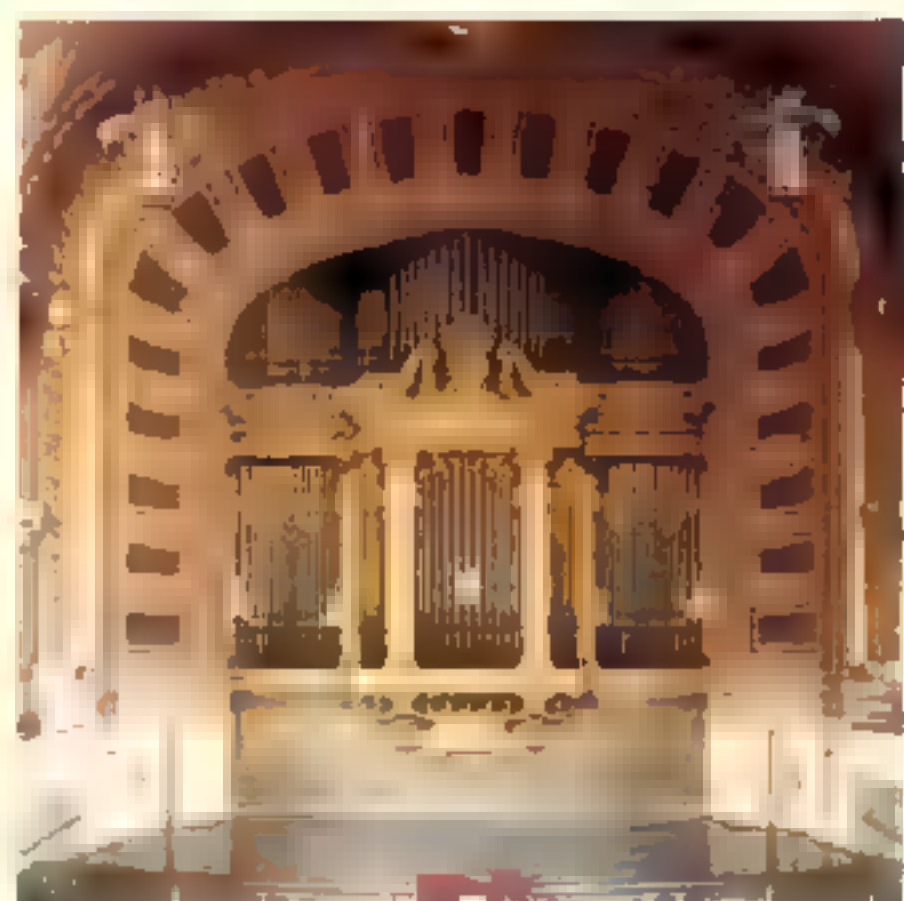
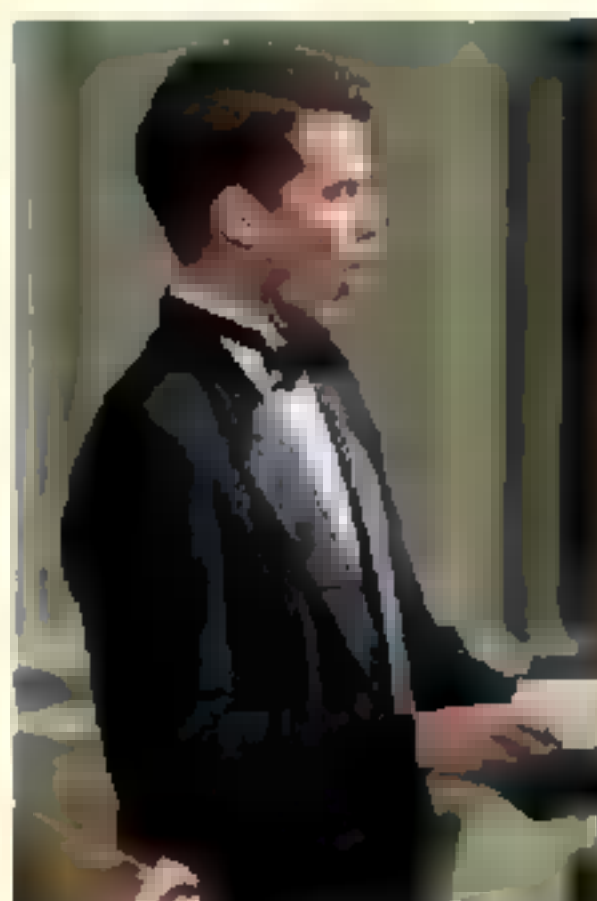
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Scholarships & voice trials

Guide to cathedrals, churches, universities and schools offering places for choristers, choral scholars and organists

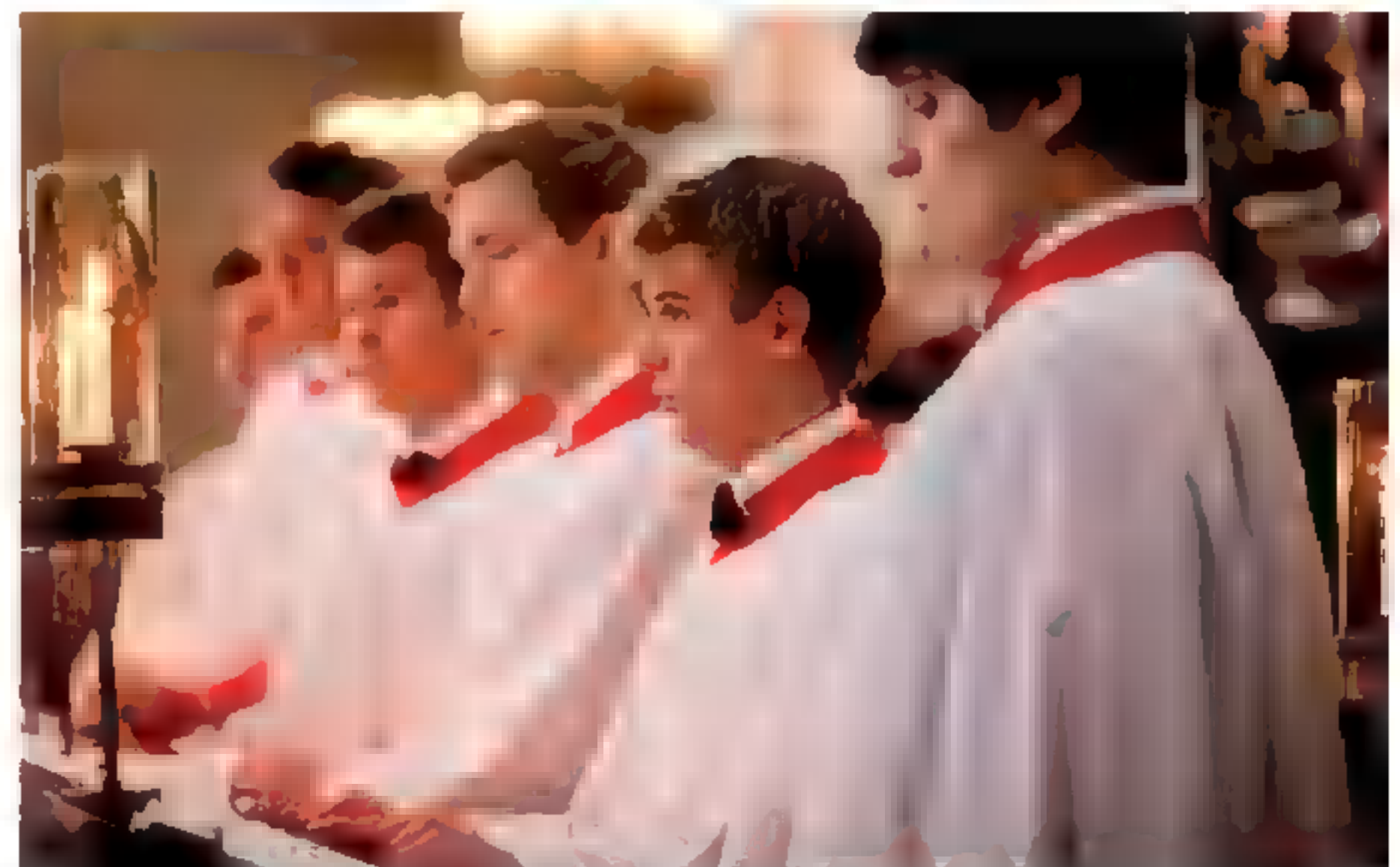
Key: ■ = chorister, ■■ = choral scholar, o = organ scholar
Gap = offers opportunities for gap year students
Listings ■■■ by town/city, then by the name of the institution, eg London, Westminster Abbey

A
Aberdeen, St Andrew's Cathedral
Scholarships cs, o
Deadline apply all year round.
Contact Andrew Morrisson 01224 640119, cathedral@aberndeen.anglican.org
www.cathedral.aberndeen.anglican.org

B
Bangor Cathedral
Scholarships c (boys & girls; incl. funding for instr & vocal tuition and exam fees), cs, o
Gap yes
Deadline none
Open morning (Sing with the Choristers) at regular intervals, apply for details
Auditions by appointment
Contact Paul Booth 01248 354015, music@bangorcathedral.org.uk
www.bangorcathedral.org.uk
Birmingham Cathedral
Scholarships c (boys & girls), cs (men & women)
Gap yes
Contact David Hardie, head of music, david.hardie@birminghamcathedral.com
www.birminghamcathedral.com
Blackburn Cathedral
Scholarships cs, o
Gap students or recent post-grads
Contact Samuel Hudson 01254 277 442, samuel.hudson@blackburncathedral.co.uk
www.blackburncathedral.com
Brighton College
Scholarships c, o (boys & girls)
Gap yes (post-grad)
Contact Sandy Chenery 01273 704341, schenery@brightoncollege.net
www.brightoncollege.net
Bristol University / Bristol Cathedral / Mary Redcliffe / St Paul's, Clifton
Scholarships c, o
Contact Megan Holmes 0117 331 4044, music-resources@bristol.ac.uk
www.bris.ac.uk/music/scholarships
Bristol, Clifton Cathedral
Scholarships cs (men & women 16+), o
Gap yes
Trials by appointment
Contact Richard Jeffrey-Gray, music@cliftondiocese.com
www.facebook.com/cliftonmusicservice

C
Cambridge University (all colleges)
Scholarships c (boys – King's & St John's only – contact individual colleges), cs (men & women),

Contact (c & cs) Daniel Trocmé-Latter, dt267@cam.ac.uk;
 (o) Andrew Arthur, aa373@cam.ac.uk
www.cam.ac.uk/admissions/undergraduate/musicawards
Cambridge, St John's College
Scholarships c (boys)
Trials Mr Nethsingha is available to hear potential applicants all year round
Contact Juliet Francis 01223 760193, j.francis@joh.cam.ac.uk
www.sjcchoir.co.uk
Canterbury, Christ Church Cathedral
Scholarships c (boys)
Open days St Edmund's School & Choir House
Trials 9 Nov, and also by appointment
Contact David Flood 01227 865242, david.flood@canterbury-cathedral.org
www.canterbury-cathedral.org/worship/choir
Cardiff Metropolitan Cathedral
Scholarships c, cs & o
Gap yes
Trials by appointment at various points through the year
Contact Dominic Neville, 07727 138621, dominicnville@cantab.net, dpmetropolitan@gmail.com
www.cardiffcathedralchoir.org
Carlisle Cathedral
Scholarships c (boys & girls), cs (men)
Gap yes
Deadline none
Contact Veronica Stockdale, Music dept administrator, 01228 547916, musicadmin@carlislecathedral.org.uk
www.carlislecathedral.org.uk
Chelmsford Cathedral
Scholarships c (boys & girls), cs (incl juniors 15-18 yrs), o
Gap yes
Deadline See website
Trials (o) autumn, (cs) autumn and spring, (c) throughout the year
Contact Elspeth Manders 01245 294481, music@chelmsfordcathedral.org.uk
www.chelmsfordcathedral.org.uk
Cheltenham College
Scholarships c (11+, 13+, 16+), cs, o
Contact Director of music, Gordon Busbridge 01242 265600, busbridge.gordon@cheltenhamcollege.org;
 (11+) Mrs Lucinda Roskilly 01242 522639, lroskilly@cheltenhamcollege.org;
 (13+, 16+) Ms Annalouise McQuilkin 01242 265 662, registrar@cheltenhamcollege.org
www.cheltenhamcollege.org
Cheltenham, Dean Close School
Scholarships c, o
Contact 01242 258070
www.deanclose.org.uk
Chester Cathedral
Scholarships c, cs
Deadline Auditions are available throughout the year
Contact Philip Rushforth 01244 500974, philip.rushforth@chestercathedral.com
www.chestercathedralchoir.co.uk



▲ Choral scholars at King's College, Cambridge

Chichester Cathedral
Scholarships c, o
Trials throughout the year
Contact Paul Legrave 01243 812487, liturgymusic@chichestercathedral.org.uk
www.chichestercathedral.org.uk

D
Derby Cathedral
Scholarships c (girls from year 5 and boys from year 3), cs, o (for students at Derby, Nottingham, Birmingham or any other local universities), o
Trials The director of music is happy to hear from applicants all year round.
Contact Alexander Binns 07760 766199, alexander@derbycathedral.org
www.derbycathedral.org
Dublin, Christ Church Cathedral
Scholarships c (girls), cs, o
Gap yes
Contact Ian Keatley +353 1 677 8099, ian@christchurch.ie
www.christchurchcathedral.ie
Dublin, St Patrick's Cathedral
Scholarships c (boys), o
Contact Stuart Nicholson, director of music +353 1 453 9472, organist@stpatrickscathedral.ie
www.stpatrickscathedral.ie
Durham Cathedral
Scholarships c (boys & girls), cs, o
Trials by appointment.
Contact Daniel Cook 0191 386 4766, music@durhamcathedral.co.uk
www.durhamcathedral.co.uk
Durham University, Chad's College
Scholarships cs, o (12 choral scholarships available plus two organ scholarships, each worth £1,000 p.a.)
Trials Auditions in Mar prior to the start of the academic year, and in Oct.
Contact Roger Muttitt, director of music, roger.a.muttitt@durham.ac.uk
www.stchads.ac.uk/college/activities/choir

E
Edinburgh, Fettes College
Scholarships o
Contact Tracy Doig 0131 311 6706
www.fettes.com
Edinburgh, St Mary's Episcopal Cathedral in conjunction with Mary's Music School, Edinburgh
Scholarships c (boys & girls 9-13), cs (male & female), o
Be a chorister for the afternoon 15 Nov 2019 (deadline 1 Nov); April
Deadline none, although (c) early application preferred
Auditions (c) Nov, Feb, May; advisory auditions and trials for younger years all year round.
Trials (cs) all year round, (o) Feb
Contact (c) Mary Walls, admissions secretary, 0131 5387766, mwalls@st-marys-music-school.co.uk; also for younger years 7 to 9 www.stmarysmusicschool.co.uk/study/choir-school (cs), (o) Duncan Ferguson, music@cathedral.net
www.cathedral.net
Ely Cathedral, in conjunction with King's School, Ely
Scholarships c (boys years 3-8; girls years 7-11); sixth form awards (boys and girls years 12-13)
Gap sometimes
Deadline none, applications anytime
Contact (boys) Edmund Aldhouse, e.alldhouse@elycathedral.org (also for informal pre-trial); (girls) Sarah MacDonald sarahmacdonald@kingsely.org for informal pre-trial; Admissions staff 01353 660702, admissions@kings-ely.cambs.sch.uk
www.elycathedral.org, www.kingschoolsely.co.uk

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◀ Exeter Cathedral

Scholarships c (boys and girls), cs (counter-tenors or contraltos, t, b – through Exeter University or gap), o **Gap** sometimes (cs) **Be a chorister for the day** 30 Nov 2019 **Deadline** as soon as possible (cs & o) **Trials** (c) late Jan; (cs) any time by arrangement **Contact** (c) Mrs Lucy Lewis, Exeter Cathedral School, 01392 422763, l.lewis@exetercs.org, www.exetercs.org; (cs & o) Timothy Noon 01392 430923 timothy.noon@exeter-cathedral.org.uk www.exeter-cathedral.org.uk

G Glasgow Cathedral (St Mungo's High)

Scholarships cs (men and women) **Gap** yes (students and postgrads) **Deadline** Apply anytime **Contact** Andrew Forbes, andrew.forbes@glasgowcathedral.org www.glasgowcathedral.org

Gloucester Cathedral **Scholarships** c (boys), o **Gap** yes (cs, o) **Deadline** Apply anytime **Trials** (o) tba, (c) 28 Feb 2020 **Contact** Helen Sims 01452 508212, helen@gloucestercathedral.org.uk www.gloucestercathedral.org.uk

Guildford Cathedral **Scholarships** c (boys & girls), o **Contact** Katherine Dienes-Williams 01483 547866, katherine@guildford-cathedral.org www.guildford-cathedral.org

H Hampton Court Palace, Chapel Royal

Scholarships c (boys), cs, o **Contact** Carl Jackson 020 3166 6516, music@chapelroyal.org www.chapelroyal.org **Hampton School** **Scholarships** cs (in conjunction with the Chapel Royal, Hampton Court Palace) **Contact** Iain Donald, director of music 020 8783 4200, music@hamptonschool.org.uk www.hamptonschool.org.uk

Hereford Cathedral **Scholarships** c (boys), cs (c-t, t, b – one of each, lasting 1 year), o (annual) **Gap** yes **Deadline** none; enquire anytime **Contact** Geraint Bowen 01432 374238, organist@herefordcathedral.org www.herefordcathedral.org

Hexham Abbey **Scholarships** c, o (scholarships for sixth-formers from the locality) **Deadline** enquiries always welcome **Contact** Michael Haynes 01434 602031, directorofmusic@hexhamabbey.org.uk www.hexhamabbey.org.uk

Lancing College **Scholarships** cs (boys & girls age 13+/year 9), o (16+/year 12) **Deadline** mid-Dec before year of entry **Contact** Mrs Sarah Linfield, 01273 465805, admissions@lancing.org.uk www.lancingcollege.co.uk

Leeds (RC) Cathedral / Leeds University / Huddersfield University / Leeds College of Music

Scholarships cs (men & women, all voice parts), o. Also available: schools choral scholarships, and choral conducting scholarships **Deadline** none, but early in the year is advisable **Trials** on application **Contact** (cs) Jessica Shears, Diocese of Leeds Music Office office@dioceseofleedsmusic.org.uk; (o) Benjamin Saunders 0113 244 8634 www.dioceseofleedsmusic.org.uk **Leeds Parish Church / Leeds University / Leeds College of Music**

Scholarships c, o **Contact** Simon Lindley 0113 255 6143, (mob) 07860 293591, choir@leedsparishchurch.com www.leedsparishchurch.org.uk

Leicester Cathedral **Scholarships** cs (men & women), c (boys & girls) **Contact** Christopher Ouvre-Johns 0116 261 5374, chris.ouvre-johns@leccofe.org http://leicestercathedral.org

Lichfield Cathedral **Scholarships** c (boys and girls), cs (sixth form; alto, tenor, bass) **Chorister for a Day** 19 Jan 2019 **Trials** 2 Feb 2019

Contact Sandra Slater, registrar at the Cathedral School, 01543 306168, s.slater@lichfieldcathedralschool.com www.lichfield-cathedral.org, www.lichfieldcathedralschool.com **Liverpool Anglican Cathedral** **Scholarships** cs (men & women) (£3,500 pa + free accommodation in Cathedral Close), o (£5,000 pa + accommodation) **Deadline** please enquire **Contact** Lee Ward, director of music, 0151 702 7291, lee.ward@liverpoolcathedral.org.uk www.liverpoolcathedral.org.uk

Liverpool Metropolitan Cathedral **Scholarships** c (boys & girls), cs, o **Contact** Sarah O'Keeffe (music administrator) 0151 708 7283, music@metcathedral.org.uk www.liverpoolmetrocathedral.org.uk

Llandaff Cathedral **Scholarships** c **Contact** Richard Moorhouse 029 2057 5218, rm1971@btinternet.com www.llandaffcathedral.org.uk

London, All Saints Church, Fulham **Scholarships** cs, o **Contact** Organist and director of music, Jonathan Wikeley 07966 969746, jonathanwikeley@gmail.com (contact anytime for further information) www.allsaints-fulham.org.uk

London, Dulwich College **Scholarships** c (boys), cs, o **Contact** Mrs Elsa Tatevossian tatevossiane@dulwich.org.uk www.dulwich.org.uk

London, Royal Hospital, Chelsea **Scholarships** The Royal Hospital Organ Scholarship (£4,250 bursary and accommodation at low rent, age 18-27) **Contact** William Vann, organist and director of music, 020 7881 5249, will.vann@chelsea-pensioners.org.uk www.chelsea-pensioners.org.uk

London, St George's (RC) Cathedral, Southwark **Scholarships** c (boys & girls)

Deadline End of April. **Trials** Annual auditions for boys & girls take place during May.

Contact Norman Harper, director of music, 020 7928 5256, music@stgeorges.org.uk www.southwark-rc-cathedral.org.uk

London, St Martin-in-the-Fields **Scholarships** cs (SATB), o **Deadline** please enquire **Contact** Jasmine Oakes 020 7766 1142, choirs@smiff.org www.stmartin-in-the-fields.org

London, Mary's Battersea **Scholarships** cs (SATB), o **Contact** Tyrone Whiting tyrone.whiting@googlemail.com www.stmarysbattersea.org.uk

London, Paul's Cathedral **Scholarships** c (boys), o **Chorister experience day and Open day** 11 Oct 2019

Deadline (c) enquiries welcome throughout the year, (o) see website in autumn 2019 **Contact** (c) Angela Palotai 020 7236 6883, apalotai@stpaulscathedral.org.uk www.stpauls.co.uk

London, St Paul's Cathedral School **Scholarships** c (boys) **Open day** 2 Oct 2018

Gap yes **Contact** Clare Morgan 020 7248 5156, admissions@spcs.london.sch.uk www.spcslondon.com

London, Southwark Cathedral **Scholarships** cs, o **Contact** Ian Keatley 020 7367 6703, susanna.bloomfield@southwark.anglican.org www.southwark.anglican.org

London, Temple Church **Scholarships** c (boys) **Deadline** none **Trials** throughout the year **Contact** Liz Clarke 020 7427 5650, liz@templechurch.com www.templechurch.com

London University, King's College London **Scholarships** cs (men & women), o **Contact** Joseph Fort, 020 7848 2333, choir@kcl.ac.uk www.kcl.ac.uk/choir

London University, Royal Holloway **Scholarships** cs (men & women), o **Contact** Rupert Gough 01784 414970, choraladmin@rhul.ac.uk www.chapelchoir.co.uk

London, Trinity Laban Conservatoire of Music and Dance

Scholarships cs (12 Trinity College London choral scholarships p.a., for male and female undergrad. and postgrad. students)

Contact Ralph Allwood, r.allwood@trinitylaban.ac.uk www.ornc.org/chapel-choir

London, University of Greenwich **Scholarships** c (David Fussey Choral Exhibition, available to any student already enrolled on a full-time course at the University of Greenwich)

Deadline 30 Sep each year **Contact** Chris Shelley, director of student and academic services, 020 8331 8905, c.j.shelley@greenwich.ac.uk www.greenwich.ac.uk/choir

London, Westminster Abbey **Scholarships** c (boys only, incl. school bursaries)

Chorister experience days 5 Oct 2019, 14 Mar 2012

Deadline enquiries welcome throughout the year

Contact (c) 020 7654 4981, music@westminster-abbey.org, choirschool@westminster-abbey.org www.abbeychoirschool.org

London, Westminster Cathedral **Scholarships** c (boys 8-13), o

Open day please enquire **Contact** Lucy Augar, registrar, choir school 020 7798 9081, lauger@choirschool.com www.westminstercathedralchoir.com

M Manchester Cathedral

Scholarships c (boys & girls), o **Deadline** none **Voice trials** by arrangement with the director of music **Contact** Christopher Stokes 0161 833 2220 www.manchestercathedral.org

N Newcastle, Cathedral Church of St Nicholas

Scholarships c (in partnership with Newcastle School for Boys, Gosforth, for boys entering Years 3 to 8); cs (men and women a, t, b in full-time education, from £2,012 pa + fees and free singing tuition; 4 services per week); o ▶

▼ Exeter Cathedral's organ scholar



COURTESY EXETER CATHEDRAL

◀ **Contact** Michael Stoddart 0191 232 1939, directorofmusic@stnicnewcastle.co.uk, michael.stoddart@stnicholascathedral.co.uk
www.stnicholascathedralmusic.co.uk
Norwich Cathedral Scholarships c, cs
Contact Tracy Bigwood, 01603 218 306, liturgyandmusicpa@cathedral.org.uk
www.cathedral.org.uk
Nottingham, St Mary the Virgin Scholarships cs
Contact John Keys, director of music, scholarships@stmaryschoirnottingham.com
www.stmaryschoirnottingham.com

O

Oxford, ■ Edward's School Scholarships Music scholarship (13+ and 16+)
Open days 2 main open days and a regular mini-open day per term
Contact Registrar Nicola Jones 01865 319200, director of music Alex Tester, testera@stedwardsoxford.org
www.stedwardsoxford.org
Oxford University Scholarships c
Contact Owen Rees 01865 279173
www.admissions.ox.ac.uk/orgscholars
Oxford, Magdalen College Scholarships c (boys 7-12 yrs, held at Magdalen College School), cs (undergrad), o (2 for undergrads)
Gap enquire
Deadline early September
Contact 01865 286701, choir@magd.ox.ac.uk
www.magdalencollegechoir.com

P

Portsmouth Cathedral Scholarships c (boys 7-14 and girls 11-18), cs (c-t, t, b), o
Gap yes (or while studying at the Universities of Portsmouth, Chichester or Southampton)
Deadline (c) Oct each year, (cs, o) Oct & Feb each year
Trials (c) by appointment, (cs, o) Nov & Mar each year
Contact Dr David Price 023 9282 3300 ext. 225, music@portsmouthcathedral.org.uk
www.portsmouthcathedral.org.uk

R

Radley College Scholarships c (boys, yrs 2-8; music scholarships yr 9), o (yr 12)

Deadline (c) anytime; (music scholarships, o) Jan 2020
Trials (c) termly
Contact Sam Gladstone 01235 543034, music@radley.org.uk
www.radley.org.uk
Ripon Cathedral Scholarships c (boys & girls)
Deadlines none; enquire anytime
Trials By appointment at any time
Contact Andrew Bryden 01765 603496, andrewbryden@riponcathedral.org.uk
www.riponcathedral.org.uk
Rugby School Scholarships cs (13+), o (16+)
Contact Richard Tanner, director of music, 01788 556207, music@rugbyschool.net
www.rugbyschool.net

S

■ Albans Cathedral Scholarships o
Gap yes – pre-university, undergrads and postgrads considered (bursary and fees of c.£14-15,000 pa and rent-free accommodation (s/c 1-bed flat)).
Deadlines enquiries welcome; 1 Oct 2019 for Sep 2020
Contact Lizzie Smyth 01727 890245, music@stalbanscathedral.org
www.stalbanscathedral.org
St Andrews University Scholarships cs (men & women), o
Deadline 1 May 2019; (overseas students) 31 Jan 2019
Trials 23 Feb 2019 (London); by appointment (St Andrews)
Contact Chris Bragg 01334 462226, cjb30@st-andrews.ac.uk
www.stsalvatorschapelchoir.co.uk
St Davids Cathedral Scholarships cs, o
Gap undergrads & postgrads
Contact Oliver Waterer, 01437 720128 stdavidsmusic@gmail.com
www.stdavidscathedral.org.uk
St Edmundsbury Cathedral Scholarships c (boys), cs (sixth formers, male c-t, t, b), o
Gap yes (but no accommodation)
Open days none; get in touch to organise visit
Deadline none; enquire anytime
Trials By appointment
Contact James Thomas 01284 748739, dom@stedscathedral.org
www.stedscathedral.co.uk

Salford, ■ John's (RC) Cathedral Scholarships cs (men & women)
Deadline none
Contact Martin Barry 0161 443 4104
www.salforddiocese.org.uk/music/cathedral-choir
Salisbury Cathedral Scholarships c (boys & girls), o
Deadline (boys) 11 Jan 2019, (girls) 25 Jan 201, (o) please enquire
Trials (boys) 19 Jan 2019, (girls) 2 Feb 2019, (o) Sep 2019 (auditions) – see Salisbury Cathedral website
Be a chorister for the day 12 Oct 2019 and 10 Oct 2020 (children in Years 2,3 & 4)
Voice trials workshop (Years 2, 3 & 4) 9 Nov 2019 and 7 Nov 2020
Voice trials (boys in Years 3 & 4) 18 Jan 2020; (girls in Years 3 & 4) 1 Feb 2020
Deadline please enquire
Informal pre-audition Director of music David Halls, and assistant director of music John Challenger, ■ also able to offer an informal 'pre-audition'.
Contact (c, o) David Halls 01722 555125, d.halls@salcath.co.uk; (c) Kathy Davies 07979 378926, chorister.recruitment@salcath.co.uk
bit.ly/1TJczdc, bit.ly/32oNTC9
Sheffield Cathedral Scholarships cs (a,t,b, normally with University of Sheffield or Sheffield Hallam University), o
Deadline 16 Mar, but Thomas Corns is available to hear potential candidates all year round.
Contact Thomas Corns 0114 263 6069, musicians@sheffield-cathedral.org.uk
www.sheffieldcathedral.org
Shrewsbury School Scholarships c (boys & girls), o
Contact Kathryn Burningham, 01743 280583, chapelchoir@shrewsbury.org.uk
www.shrewsbury.org.uk
Southwell Cathedral Scholarships o
Contact Paul Provost 01636 817297, rectorchori@southwellminster.org.uk
www.southwellminster.org.uk
Stowe School Scholarships Music scholarship (ages 13 & 16)
Contact Admissions 01280 818323
www.stowe.co.uk

T

Tewkesbury Abbey Scholarships c (boys), cs (men), o
Contact Simon Bell 01242 258000, sabell@deanclose.org.uk
www.scholacantorum.org.uk
Truro Cathedral Scholarships c (boys & girls), cs (a, t, b), o
Deadline as ■ as possible
Contact Director of music 01872 276782, christophergray@trurocathedral.org.uk
www.trurocathedral.org.uk

W

Wakefield Cathedral Scholarships c (boys & girls)
Recruitment & trials Tests take place at any time of year, but the main recruitment time is May/Jun to Sep
Contact Thomas Moore 01924 373923, thomasmoore70@googlemail.com
www.wakefieldcathedral.org.uk
Warwick, ■ Mary's Collegiate Church Scholarships c (boys attending Warwick Junior and Senior Schools), o

Deadline 31 Dec
Trials Jan, but the director of music is available to hear potential choristers all year round
Contact Thomas Corns, 01926 403940, musicadmin@stmaryswarwick.org.uk
www.stmaryswarwick.org.uk
www.warwickschool.org.uk
■ Cathedral Scholarships cs (men), c (boys & girls), o
Be a chorister for the day 12 Oct 2019
Deadline autumn 2019
Trials ongoing
Contact music office 01749 674483
www.wells cathedral.org.uk
Winchester Cathedral Scholarships c (boys & girls)
■ a chorister open afternoon (boys) taster afternoon & Evensong 10 Nov 2018; (girls) 9 Feb 2019
Voice trials workshop (boys) 26 Jan 2019
Trials (boys) by appointment
Auditions (girls) 9 Mar 2019
Contact Choirs administrator 01962 857219, choirs@winchester-cathedral.org.uk; Ali Dugdale, The Pilgrims' School 01962 854189, admissions@pilgrims-school.co.uk
www.winchester-cathedral.org.uk, www.thepilgrims-school.co.uk
Winchester College Scholarships c, o
Contact Malcolm Archer or Ali Dugdale at The Pilgrims' School (for Quirister places only) 01962 854189, admissions@pilgrims-school.co.uk
www.winchestercollege.org
Winchester, Pilgrims' School see Winchester Cathedral (above)
Windsor Castle, St George's Chapel Scholarships c (boys, age 7-9), o
Contact (o) Chapter Office 01753 848888, chapteroffice@stgeorges-windsor.org; (c) Music administrator 01753 848797, music@stgeorges-windsor.org
www.stgeorges-windsor.org
Worcester Cathedral Scholarships c (boys & girls), cs (A, T, B), o
Gap cs, o (pre- & post-university)
Be a chorister for an afternoon (boys) 24 Nov 2019; (girls) 18 Jan 2020
Deadline choral and organ scholarships are advertised in Nov; closing date will be advised in the application pack. Choristers (boys & girls): late January 2020, but please direct enquiries at any time to Nicholas Freestone, as a late place may be available.
Contact Nicholas Freestone, assistant director of music, 01905 732917, nicholasfreestone@worcestercathedral.org.uk
www.worcestercathedral.co.uk
Wycliffe College Scholarships c (boys & girls), cs (boys & girls)
Deadline please enquire
Contact Fiona Lawson-Best 01453 820412, fiona.lawson-best@wycliffe.co.uk
www.wycliffe.co.uk

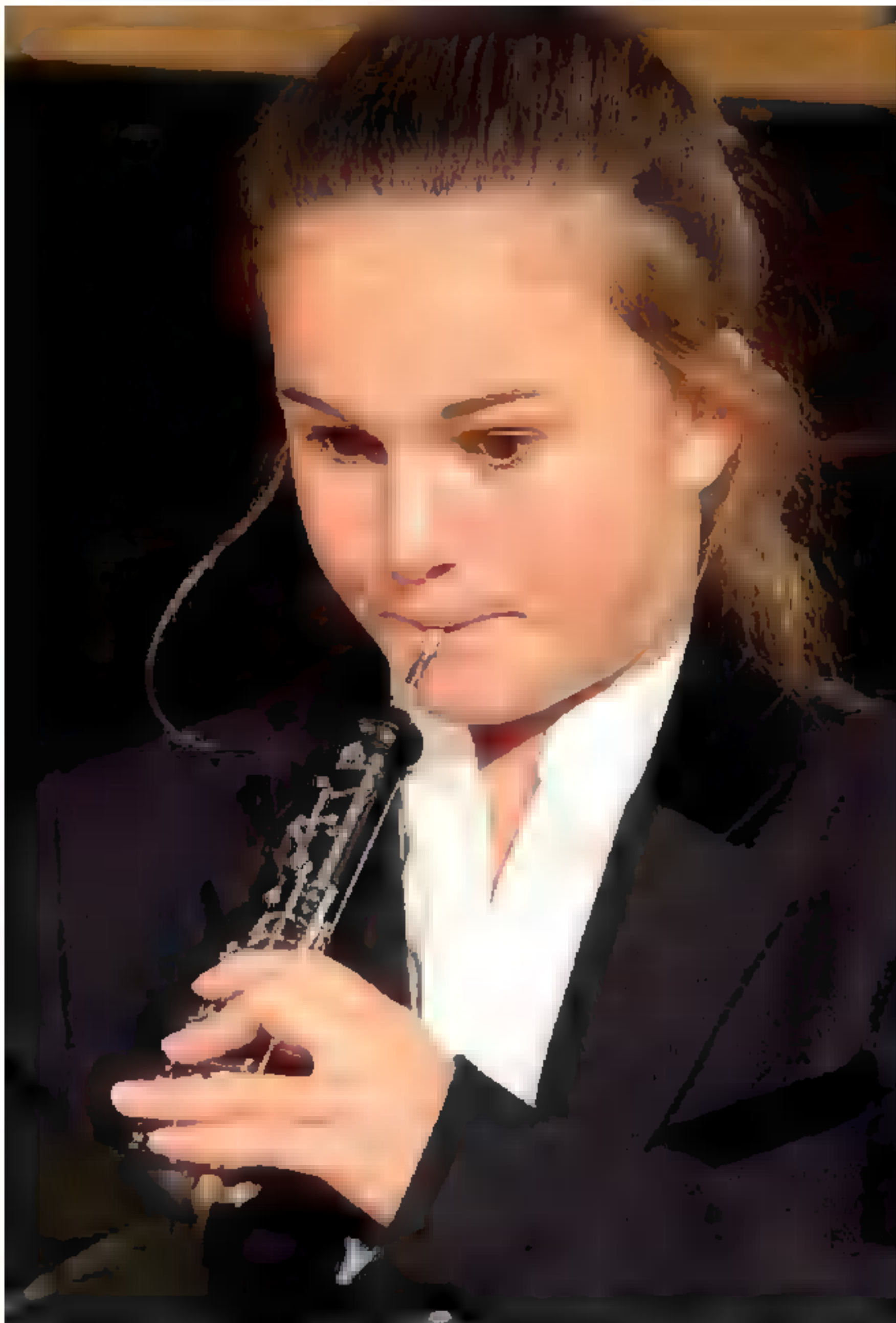
Y

York Minster Scholarships c (boys & girls, at Minster School), cs (a, t, b, normally with York Univ.)
Gap in special circumstances
Deadline enquire any time
Trials as advertised
Contact Robert Sharpe, director of music, music@yorkminster.org
www.yorkminster.org

† St Mary's Episcopal Cathedral, Edinburgh, offers choristerships for boys and girls



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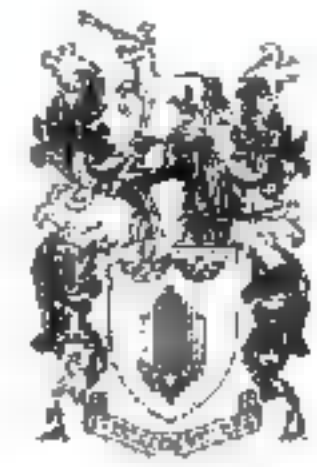


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davidf@canterbury-cathedral.org
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www@chelmsfordcathedral.org.uk

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CHELMSFORD CATHEDRAL

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- composer conversations with [michael berkeley](#)
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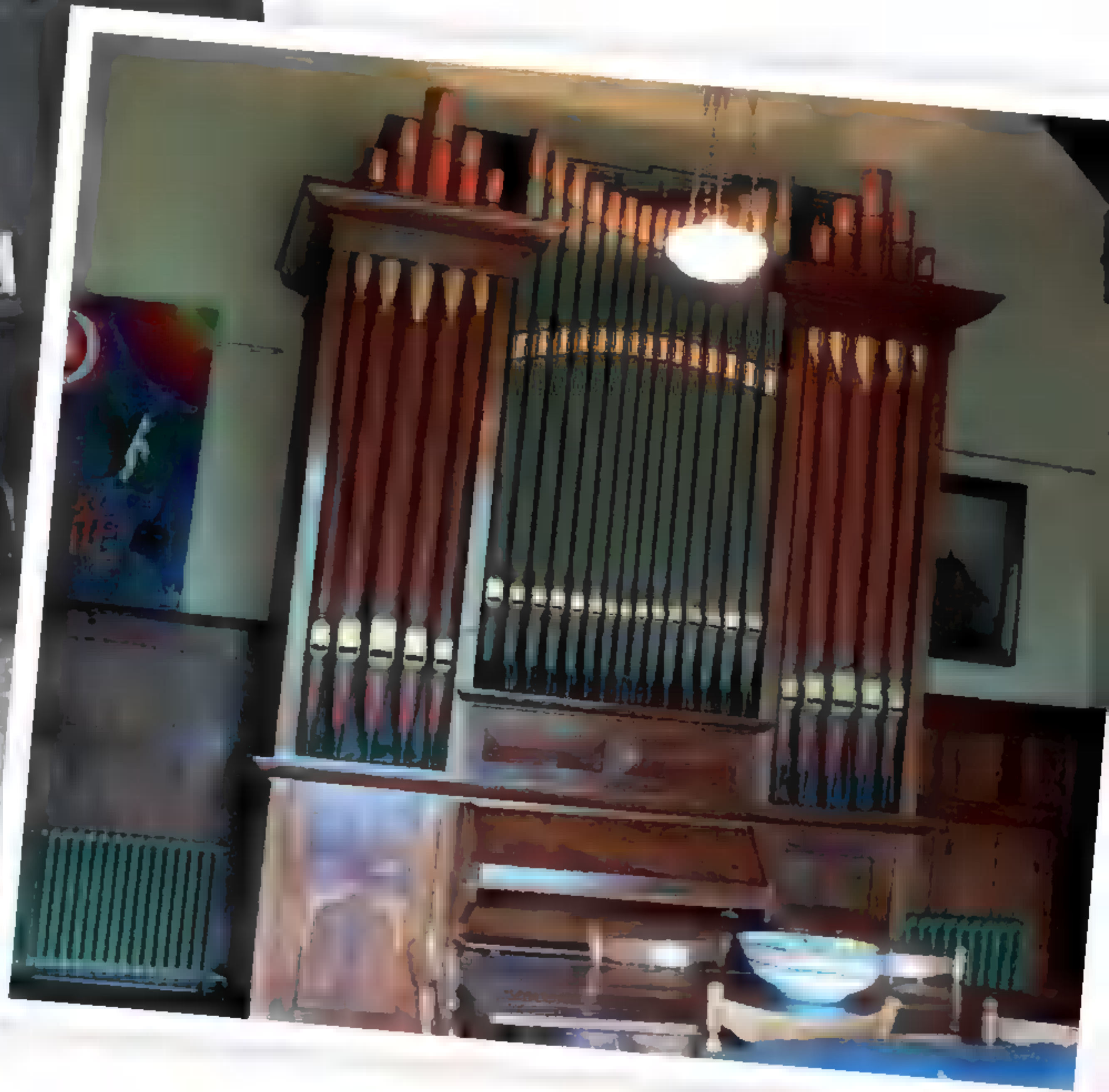
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▲ Then and now: the 1909 Fincham organ for the Canterbury home of hardware merchant Aaron Danks is there still, unaltered but unplayable



Home page

'Opulence' was the name of the game in Edwardian Australia, with lavish homes housing substantial organs. **John Maidment** continues his survey of chamber organs in the south-eastern state of Victoria. PHOTOS COURTESY OF JOHN MAIDMENT

part 3 Early 20th-century organs

The third part of the series examines organs in private residences in Victoria in the early years of the 20th century. By the start of this century, most new Australian organs were being built with tubular-pneumatic action. George Fincham, using some of Alfred Hunter's patents, had adopted this form of action from the mid-1880s onwards, and most of the firm's instruments were henceforth to use this form, although mechanical was occasionally used for smaller ones.

At the end of the first decade of the century, wealthy grazier Niel Black imported from Hill & Son a substantial three-manual organ of 26 stops for the dining room of his spacious Western District mansion 'Dalvui'. An organ chamber was provided in the room, which focused upon a huge mullioned window. Black had studied at Emmanuel College, Cambridge, and it is interesting to speculate that he may have known Arthur Hill – certainly he would have been familiar with the stable of fine Hill organs in that

city. The instrument incorporated two sets of undulating ranks, in the two enclosed divisions, but with proper choruses on the Great and Swell. Tragically, just after the organ was erected in his home, Black sailed for England in the ship *Waratah*, which disappeared off the coast of South Africa without trace. The instrument was given to Geelong Grammar School by Niel Black's brothers for the new chapel and it survives there almost intact visually, although substantially altered during a Walker rebuild ►

‘Dalvui’, residence of Niel Walter Black, Noorat, Victoria;
now at All Saints’ Chapel, Geelong Grammar School

HILL & SON (1909)

GREAT		CHOIR (ENCLOSED)	
Double Diapason (stopped bass)	16	Lieblich Gedeckt	8
Open Diapason	8	Viol di Gamba	8
Spitz Flute	8	Dulciana	8
Claribel Flute	4	Unda Maris (t.c.)	8
Principal	4	Suabe Flute	4
Harmonic Flute	4	Clarinet	8
Fifteenth	2	<i>Swell to Choir</i>	
<i>Swell to Great</i>			
SWELL		PEDAL	
Lieblich Gedeckt	16	Open Diapason	16
Geigen Principal	8	Bourdon	16
Rohr Flute	8	Flute	8
Salicional	8	<i>Great to Pedal</i>	
Voix Celeste (t.c.)	8	<i>Swell to Pedal</i>	
Gemshorn	4	<i>Choir to Pedal</i>	
Dulciana Mixture	III	<i>Compass: 61/30</i>	
Horn	8	<i>Tubular-pneumatic action</i>	
Oboe	8	<i>Attached console with ivory drawstops</i>	
<i>Tremulant</i>			
<i>Sub Octave</i>			
<i>Unison Off</i>			
<i>Octave</i>			



‘Roscor’, residence of Frederick Hamilton Wilson, St Kilda;
later moved to St John’s Anglican Church, Colac

FREDERICK TAYLOR (c.1909)



GREAT		CHOIR (ENCLOSED)	
Open Diapason	8	Salicional	8
Stopped Diapason	8	Portunal	8
Gamba	8	Dulciana	8
Principal	4	Gemshorn	4
Suabe Flute	4	Vox Humana	8
<i>Swell to Great</i>		<i>Swell to Choir</i>	
<i>Choir to Great</i>		<i>Tremulant</i>	
SWELL		PEDAL	
Lieblich Bourdon (A)	16	Bourdon	16
Geigen Principal	8	Lieblich Bourdon (from A)	16
Lieblich Gedact	8	<i>Great to Pedal</i>	
Viol d’Orchestre	8	<i>Swell to Pedal</i>	
Voix Celeste	8	<i>Choir to Pedal</i>	
Geigen Principal	4	<i>Compass: 61/30</i>	
Hohl Flute	4	<i>Tubular-pneumatic action</i>	
Oboe	8	<i>Attached stopkey console</i>	
<i>Sub Octave</i>		<i>Thumb & toe pistons including ‘ad libitum’</i>	
<i>Octave</i>		<i>adjustable pistons</i>	
<i>Tremulant</i>			

◀ in 1958. Remnants of the lower parts of the Hill case still survive at 'Dalvui'.

At about this time, accountant Frederick Hamilton Wilson commissioned Melbourne organ builder Frederick Taylor to build an organ for 'Roscor', his St Kilda home. This was a three-manual instrument of 20 stops and included a number of narrow-scale string ranks and a Portunal made from triangular pipes. The organ was moved in 1924 to St John's Anglican Church, Colac, where it was subsequently rebuilt and reduced in size to two manuals. Taylor had trained with Fincham, and many of his instruments represent an advanced symphonic ethos with a wide tonal vocabulary; sadly, hardly any survived the trend towards rebuilding and classicisation during the 1950s and 60s.

Another organ to be completed by Taylor was started by F.W. Slater for his Fitzroy home. A diminutive three-manual organ of 12 stops, stylistically the converse of Wilson's organ, its voicing is decidedly classical for the time, with lightly voiced pipework on 55mm, an unenclosed Choir Organ (placed on a common windchest with the Great), and the Swell with ■■■ extended top octave for use with the octave coupler. It has been restored and survives in St Michael's Anglican Church, North Carlton, just north of the main city area.

The Fincham firm was also building several chamber organs, one for timber merchant William George Sharp's home 'Netherley', in Albert Park. Initially constructed in 1905, it was enlarged to three manuals in 1910 and then donated to the Assembly Hall, in central Melbourne, where it survives unaltered. A second instrument was built in 1909 by the Fincham firm for hardware merchant Aaron Danks's home 'Hazeldene' in Canterbury, where it remains unaltered but unplayable. This may well be the only Australian chamber organ that survives in its original location. The design includes two sets of undulating ranks on the Swell – the softer ones bordering upon inaudibility when the swell box is closed, and a Vox Humana placed beneath the floor, in its own swell box, for echo effects. It is placed at the end of a lofty arts-and-crafts music room and has a blackwood case with decorated façade pipes. Both of these instruments utilise rocking stop tablets inspired by the Ingram rebuild of the Melbourne Town Hall organ in 1904-05, which are identical to what Robert Hope-Jones had used. ▶

Residence of F.W. Slater, Fitzroy; later moved to St Michael's Anglican Church, North Carlton

F.W. SLATER, COMPLETED BY FREDERICK TAYLOR (DATE UNKNOWN)

GREAT

Open Diapason	8
(grooved bass)	
Stopped Diapason	8
Principal	4
<i>Swell to Great</i>	
<i>Choir to Great</i>	

SWELL

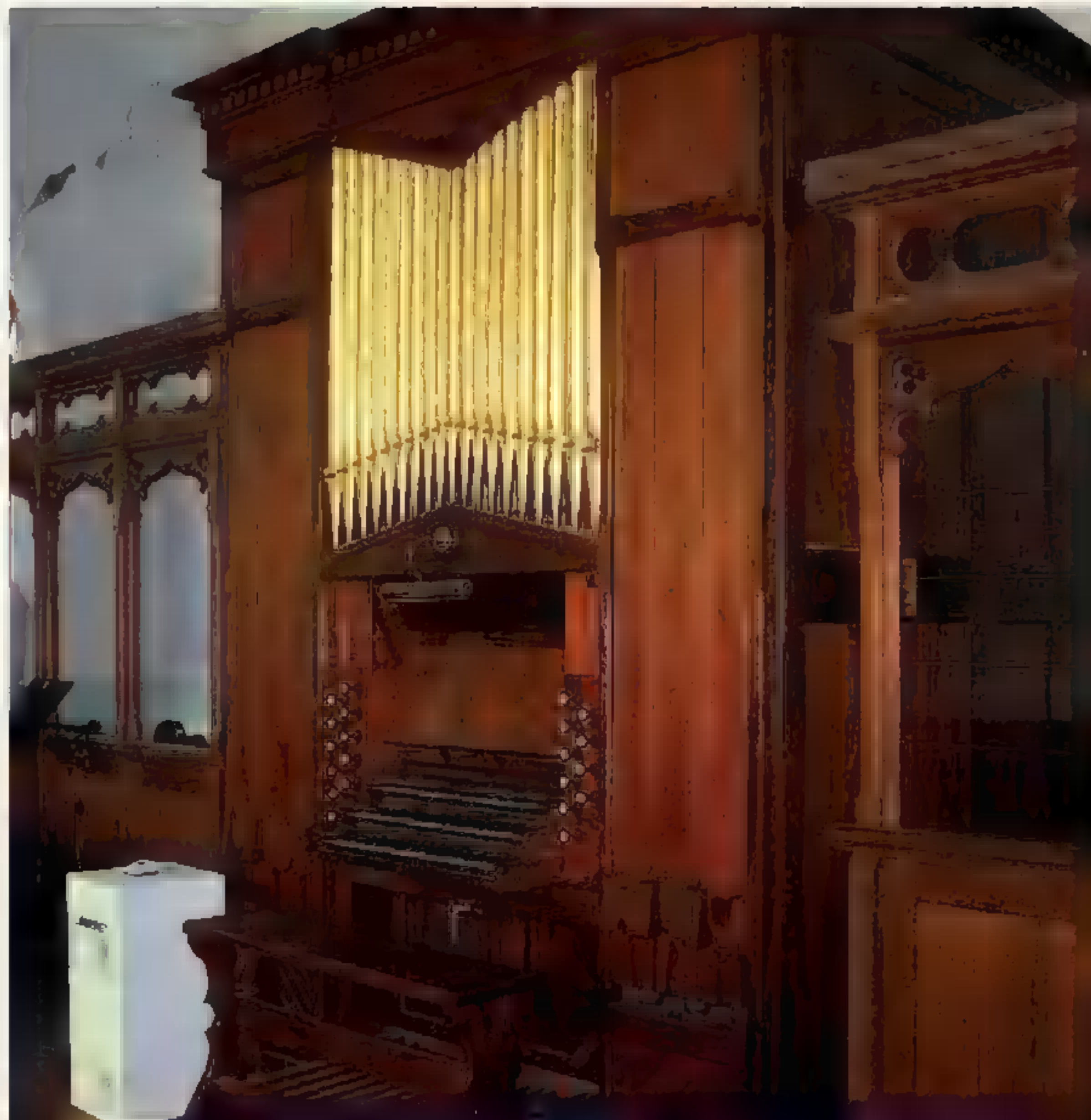
(68 note windchest)	
Open Diapason	8
[Violin Diapason] (grooved bass)	
Gedact	8
Principal	4
Fifteenth	2
[originally Piccolo 2]	
Clarinet	8
<i>Super Octave</i>	
<i>Choir to Swell</i>	

CHOIR

Stopped Diapason	8
Dulciana	8
(grooved bass)	
Principal	4
[Dulcet]	
<i>Sub Octave</i>	

PEDAL

Bourdon	16
<i>Great to Pedal</i>	
<i>Swell to Pedal</i>	
<i>Choir to Pedal</i>	
<i>Compass: 56/30</i>	
<i>Attached drawstop console</i>	
<i>Mechanical key and stop action</i>	
<i>Balanced swell pedal</i>	
<i>Wind pressure: 55mm</i>	



‘Yarradale’, residence of Henry M. Boom, Hawthorn; later moved to Holy Trinity Anglican Church, East Melbourne

HENRY BOOM (c.1900)

GREAT

Open Diapason	8
Stopd Diapason	8
Portunal (grooved bass below middle C)	8
Dulciana (grooved bass)	8
Principal	4
Stopd Flute	4
Twelfth (stopped wood)	2 ² / ₃
Fifteenth	2
Swell to Great	
Octave	

SWELL

Stopd Diapason	8
Flute	4
Piccolo	2
Clarionet [Oboe]	8

PEDAL

Bourdon	16
Great to Pedal	
Swell to Pedal	
Octave Pedal	

Compass: 56/30
Mechanical key and stop action
3 composition pedals
Lever swell pedal
Attached drawstop console

In 1972 Hill, Norman & Beard removed the swell box and replaced the Swell reed with a Mixture II ranks 19.22. The Pedal action was electrified. In 2018 the instrument was restored by Wakeley Pipe Organs, the swell box reconstructed and an Oboe replaced on the Swell.



‘Hazeldene’, residence of Aaron Danks, Canterbury

GEO.FINCHAM & SON (1909)

GREAT

Bourdon (A)	16
Open Diapason	■
Claribel	8
Dulciana	8
Principal	4
Clarinet	8
(replaced by Flauto Traverso 1924)	
Swell to Great Sub	
Swell to Great	
Swell to Great Super	



SWELL

Lieblich Gedacht	8
Viol d'Orchestre	8
Voix Celeste (t.c.)	8
Echo Dulciana	8
Vox Angelica (t.c.)	8
Rohr Flute	4
Harmonic Piccolo	2
Oboe	8
Vox Humana	8
(placed in separate swell box beneath floor)	
Tremulant	
Vox Humana Tremulant	

PEDAL

Bourdon (from A)	16
Bass Flute (from A)	8
Great to Pedal	
Swell to Pedal	

Compass: 61/30
Wind pressure: 65 mm
Tubular-pneumatic action
Attached stopkey console

◀ Gifted amateur Henry Boom constructed ■ two-manual organ for the music room of his home in suburban Hawthorn. He had imported spotted metal pipework from J.W. Walker as far back as 1872 and appears to have constructed the windchests, action, wind system and wooden pipes in his home workshop. The very fine Gothic casework appears to incorporate parts made by Melbourne organ builder Alfred Fuller in fiddleback blackwood identical to those on other instruments he built. After Boom's death in 1912, the organ was moved to a church at East Melbourne where it recently received ■ comprehensive restoration. The wooden pipework is immaculately constructed and the stopper shapes show considerable ingenuity.

John Maidment was the co-founder and chairman of the Organ Historical Trust of Australia. He initiated the production of a series of gazetteers of organs in Australia and has written and advised widely on the subject.

► NEXT ISSUE

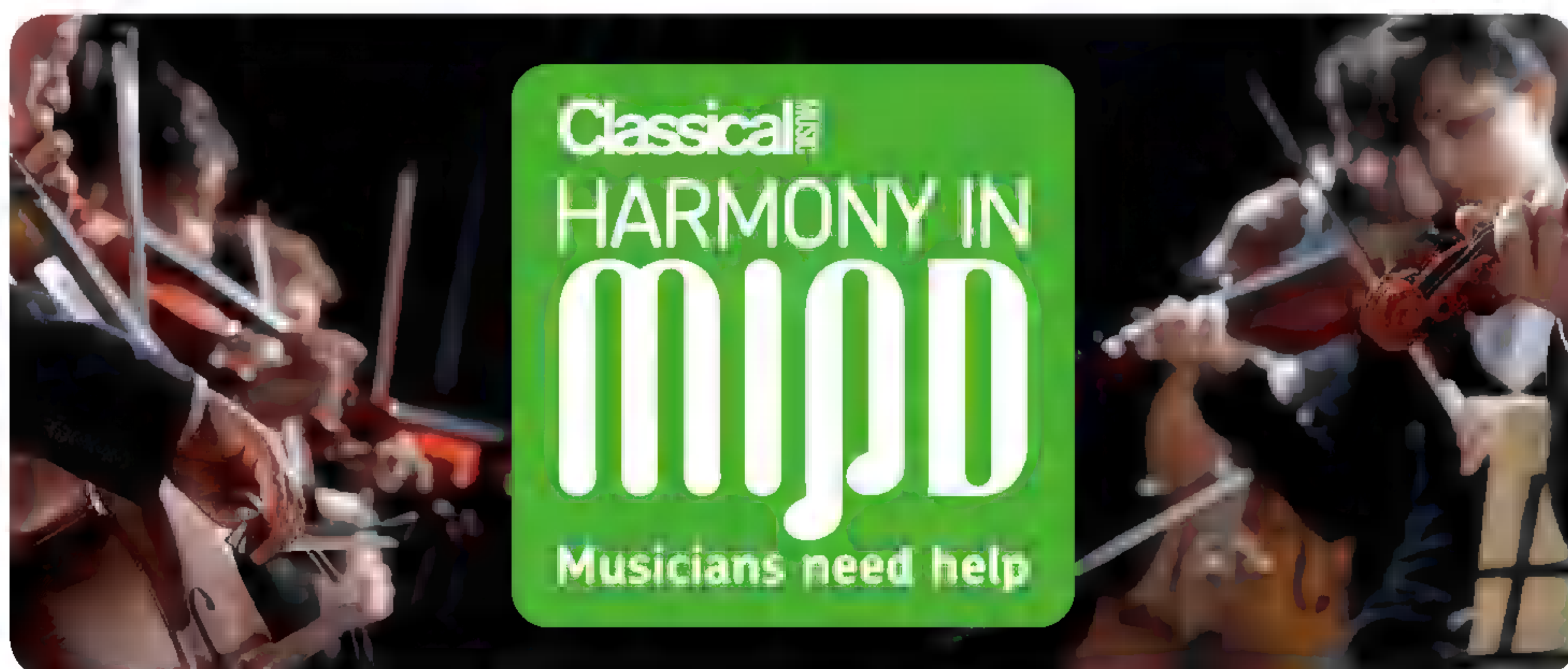
Part 4: Organs of the interwar years by the Aeolian Company, Wurlitzer, Welte, Fincham and Andrewartha

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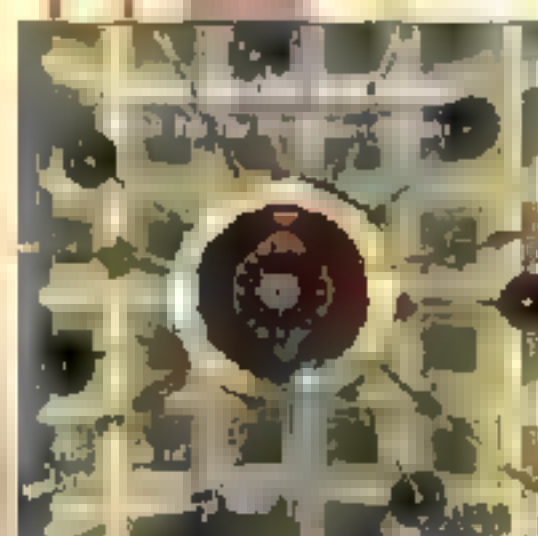
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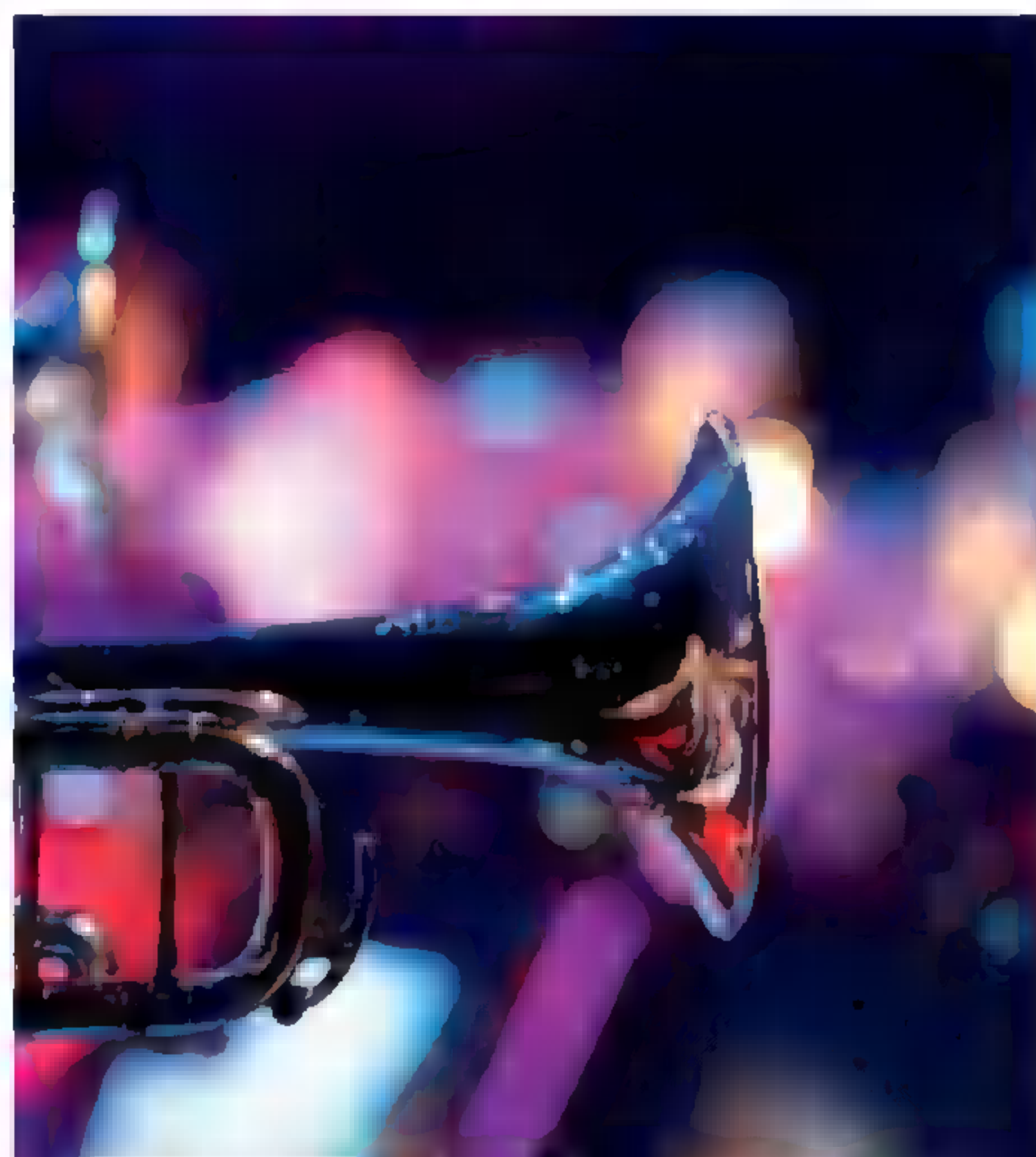
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The art of multi-tasking

Les Cris de Paris is a choir like no other, following their artistic director into musical adventures with composers, arrangers, actors, stage directors, dancers, visual artists, sound designers, and even... pedagogues. In advance of a major new CD release,

Graeme Kay meets conductor **Geoffroy Jourdain**. STUDIO PHOTO BY SAMUEL BERTHET

SERENA PORCHIER-LARU

▲ From Byrd to beatbox, Les Cris de Paris ■■ possessed of 'a rampant musical appetite'



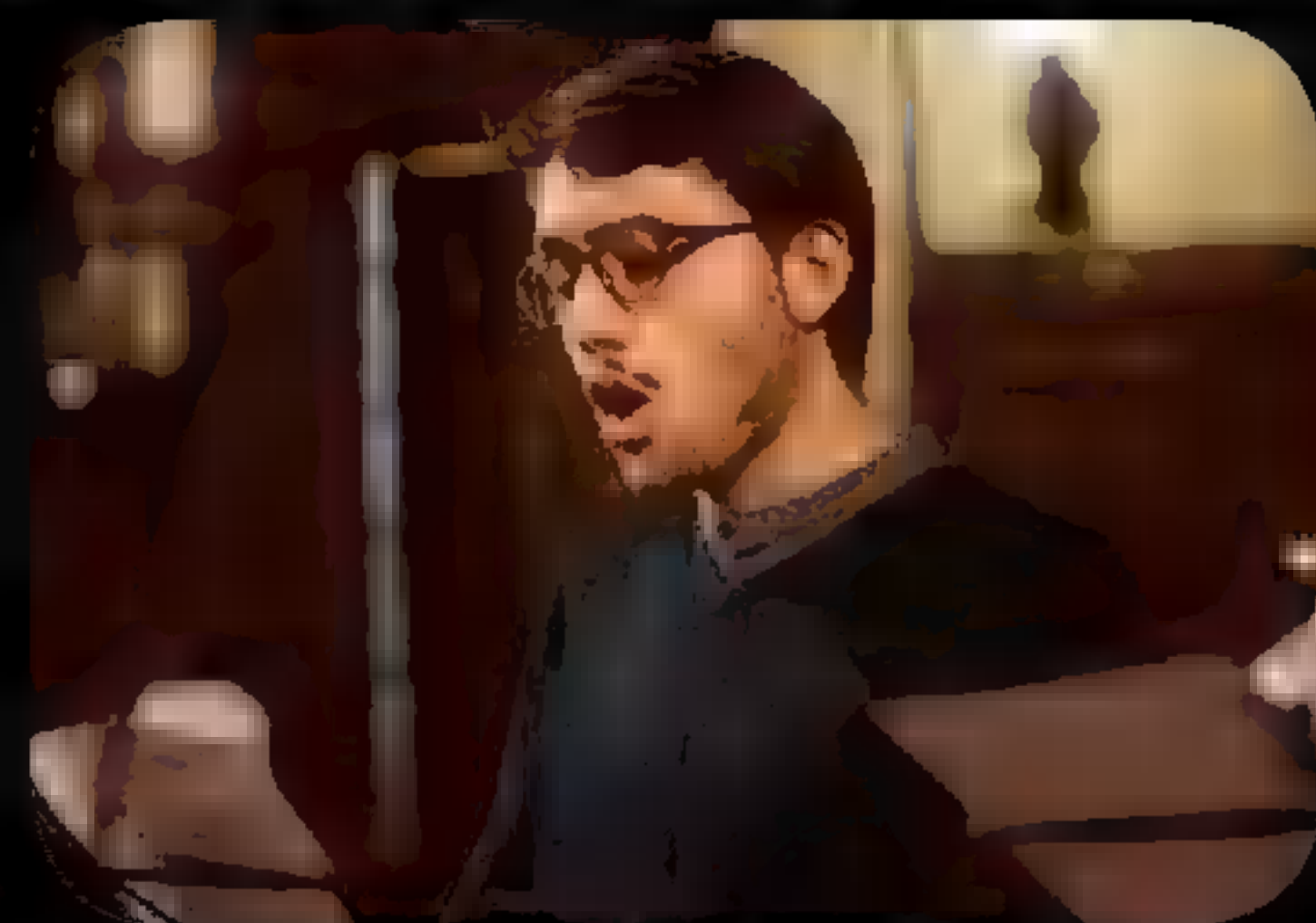
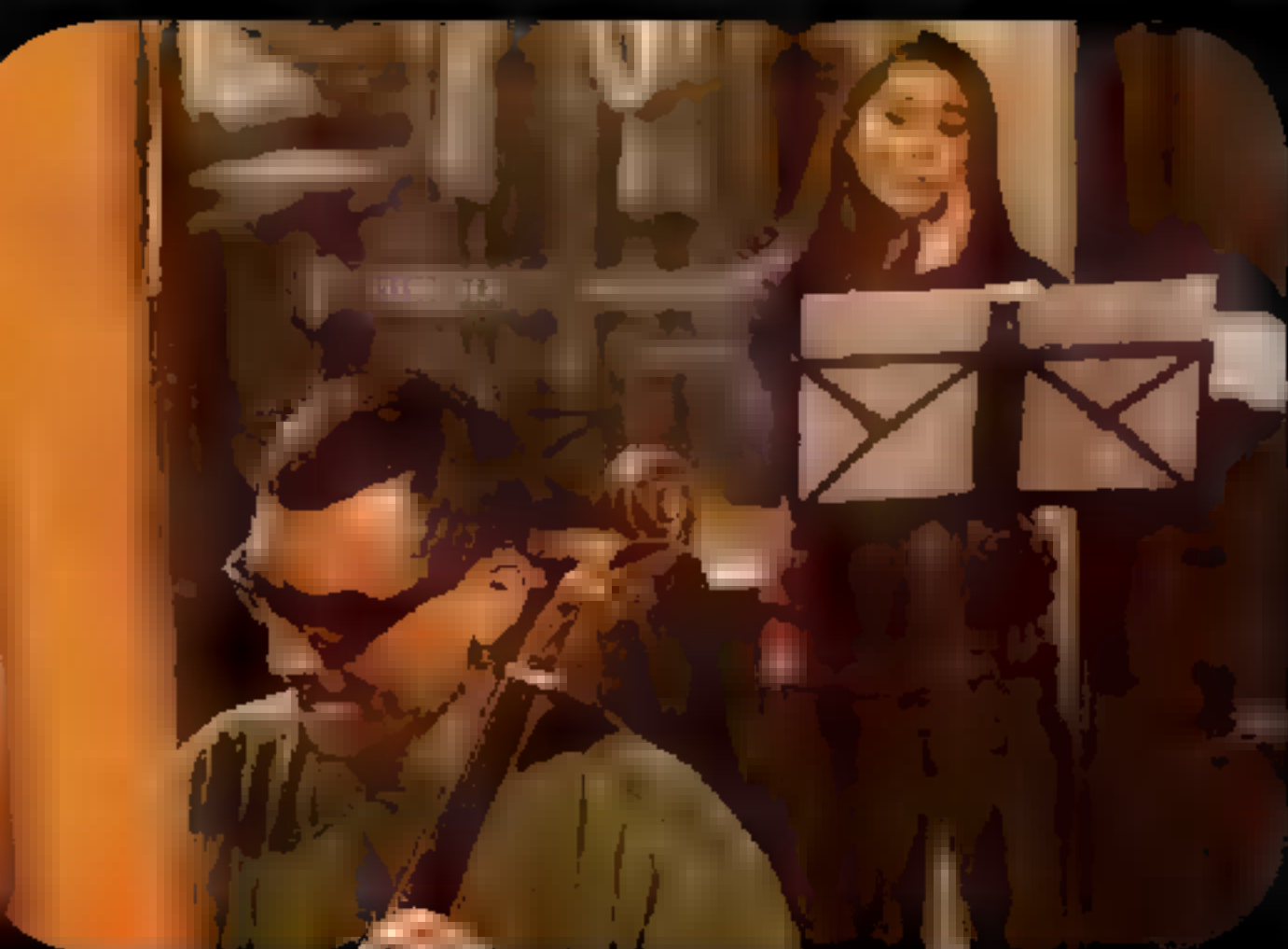
■ Founder Geoffroy Jourdain has researched Italian music in libraries around Europe

It was ■ powerful and completely unexpected introduction to the imaginative world of Les Cris de Paris and the visceral talent of some of the singers who work with them: following the short-notice cancellation of a fully staged

performance of the group's ethnographic song project 'L'Ailleurs de l'autre' ('The elsewhere of the other') due to circumstances beyond the group's control, artistic director Geoffroy Jourdain swiftly arranged ■ private performance, without stage, costumes and choreography, but with minimal props, for the group's supporters, and one visiting journalist, in a central Paris rehearsal space. The theatrical conceit of the show is that, through a cosmic intervention, four female singers receive a package of songs, none written in conventional western notation, and with only clues as to the meanings, which they proceed to perform and act out. The vocalisations range from terrifying animal shrieks to Lappish yoiking, a wonderful episode where they sing while simultaneously using glass bottles as flutes, and ■ strangely comforting – through greater familiarity – burst of konnakol, the art of performing percussion syllables vocally in south Indian Carnatic music; the singers' eye contact,

intimate physical ease, and in the case of one singer, late-stage pregnancy, underlined the fact that in their origins, many of these songs were intensely physical, and offered a means of bonding for women.

Jourdain, who conceived the project with director Aliénor Dauchez, explains that these songs, collected from Lapland, central Africa, Burkina Faso, Madagascar, Tibet, south India and the Solomon Islands, only existed in recordings by ethnomusicologists: "There are a lot of lullabies, songs linked to the intimate realm, songs to go hunting elephants, calls from the Chinese mountains, children's games, initiation rites, funeral obsequies, ritual music... The original performers probably don't exist anymore, the tradition may not exist anymore, but we make it reappear. As classical musicians, working with conventional notation, it totally transformed our relationship with the music, modifying our way to listen, to listen to others."



■ In the studio: Les Cris de Paris record their new CD, *Passions*, which explores human expression of feelings in Italian music from 1600 to 1750

◀ Take a look at the choir's website and you'll find evidence of the group's track record of residencies throughout France, the patchwork of funding which underpins them, and the impressive list of multi-disciplinary artistic collaborations which make up its history since 1999 when Jourdain founded Les Cris, before going professional in 2005. You'll also find videos of the singers variously beatboxing, and multi-tasking with corrugaphones (whirly tubes) in contemporary music concerts; alongside

hallmarks of what it takes to be in Les Cris de Paris – they are hailed as being possessed of 'a rampant musical appetite'.

Feeding that appetite is Geoffroy Jourdain. In their as yet comparatively small catalogue of recordings as a choir, the conductor and artistic director has preferred to deliver on a concept, and theatricality is never far away. For *Harmonia mundi*, a collection of madrigals and motets from around 1600 by Byrd, Gesualdo, Wilbye, Gibbons, Tomkins, Weelkes, Bennet, Marenzio, Tudino,

motets and madrigals, real laboratories of harmonic and vocal innovation.' The dramaturgy was organised with the poetic material as a starting point, with the idea of a gradual transformation of the inner state of the fictional personas supposedly performing the pieces.

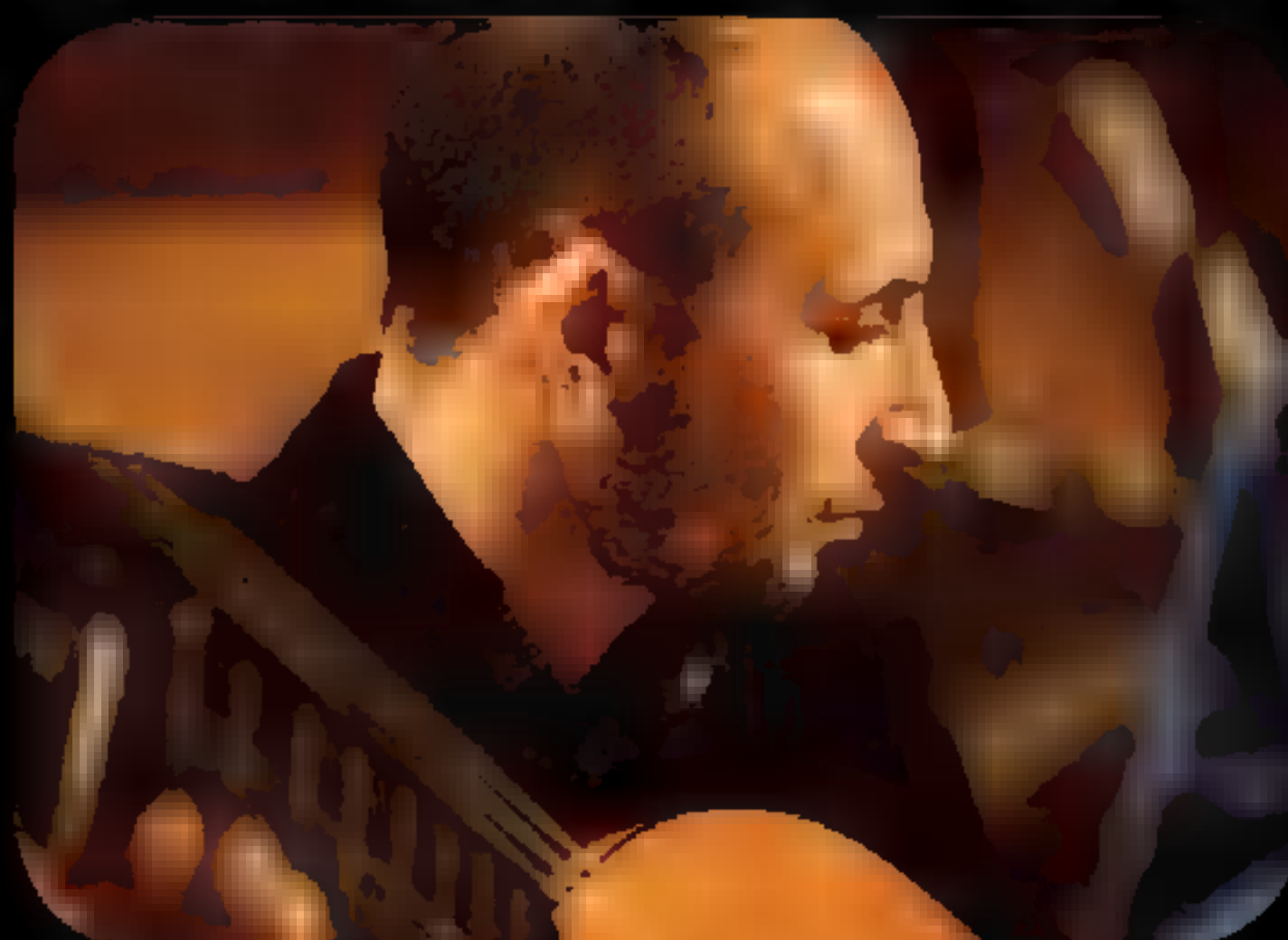
The performances by the singers of Les Cris de Paris were highly praised. One critic wrote, 'Jourdain convincingly argues for closer connections between such audacious Italian lamenting and the exquisite English melancholia of Byrd, Dowland and their ilk.' Referencing a pleasing tension between a consort blend and the vital quirkiness of individual voices, the review concluded, 'to bastardise Victor Hugo, never was there such pleasure in being sad.'

While Jourdain's activities in promoting contemporary expressions of music and other art forms are prolific, there is a sense in which these high-profile recordings are bringing him back to the roots of his studies in musicology at the Sorbonne, and in particular his researches in the Italian music collections of several European libraries. These will bear fruit again in a new *Harmonia mundi* release, *Passions*. Jourdain's proposition is to explore the multiple expressions of human passions: built around several settings of

Vocal agility, versatility and a flexible approach to singing and acting are the group's hallmark

these videos sits another showing Les Cris de Paris as a tightly disciplined group in performances of Monteverdi and Cavalli. In 2018, one reviewer hailed their chorus work as the best thing about ■ recent live recording of Bizet's *Les pêcheurs de perles*: 'Here's committed singing that reminds us that Bizet's story is ... about a community clinging to the shoreline in search of a perilous and uncertain livelihood. Here are the fishermen and the pearls.' Clearly, vocal agility, versatility and a flexible approach not just to the demands of singing, but also acting, are

Luzzasco Luzzaschi, Giaches de Wert and Paschal de l'Estocart featured ■ phrenologist's head on the cover, behind the legend *Melancholia* [HMM 90229]. Introducing the recording, Jourdain evoked 'the chiaroscuro of a cabinet of musical curiosities at the turn of the 16th and 17th centuries, in which ten singers set out to discover works of avant-garde, representative of a genre which allows the most daring experiments. Composers like Gesualdo, Gibbons, Byrd or Luca Marenzio favoured the expression of melancholy and despair in order to write incredibly modern





the *Crucifixus*, by alternating between transcendently inspired secular music and sacred music embodied in theatrical fashion, the programme urges listeners to follow 'a bold Via Dolorosa to the very heart of Venetian baroque music.'

With all the music drawn from the period 1600 to 1750, the *Crucifixus* settings by Monteverdi, Cavalli, Lotti (à 6 and à 8) and Caldara (à 16) form a nexus in the recording, which branches out into canzonettas, madrigals, motets by the aforementioned composers and Tarquinio Merula; and there are instrumental interpolations by Giovanni Legrenzi and Biagio Marini, with two orchestral numbers drawn from Monteverdi's operas *Orfeo* and *Il ballo delle ingrate*.

'These pieces never actually coexisted with each other,' says Jourdain. 'There is neither unity of place, because of their very distinct functions – and because some of them, such as the Sinfonia from *Orfeo* or Caldara's *Crucifixus*, were not even written in Venice – nor unity of time, since they represent a century-and-a-half of composition. I think the coherence of this programme lies in the way it allows us to grasp the dramatic characteristics specific to Venetian musical language.'

Jourdain is keen to play up the visceral

nature of the music: 'I find the *Crucifixus* pieces by Lotti fascinating for their pathetic and exuberant violence. In barely two or three minutes of dissonant tensions, the entire Passion – the scourging, the ascent to Calvary, the torment of crucifixion, the entombment – is illustrated, but in such a way that listeners also feel it, physically, and are in their turn afflicted through empathy.'

A preview of *Passions* [HMM 902632] suggests that it might also have been called 'Sensualità'. Recorded fairly close in to the soloists, choir and instrumentalists, one is reminded of the fact that sound is produced by the movement of columns of air, whether it's in the human voice – as in the extraordinary opening lullaby solo, 'Hor ch'è tempo di dormire' by Tarquinio Merula – or in the deep vibrations of the orchestra's lower strings. A straight-through listening is an experience beguiling in the extreme, even prompting questions about the appropriateness of similar compositional techniques being used for both sacred and secular music. Jourdain has a ready rejoinder: 'How could composers in the city have written sacred music that has no theatrical dimension? Secular music that was not inspired by transcendence? In a sense, that's the issue I wanted to address when I thought

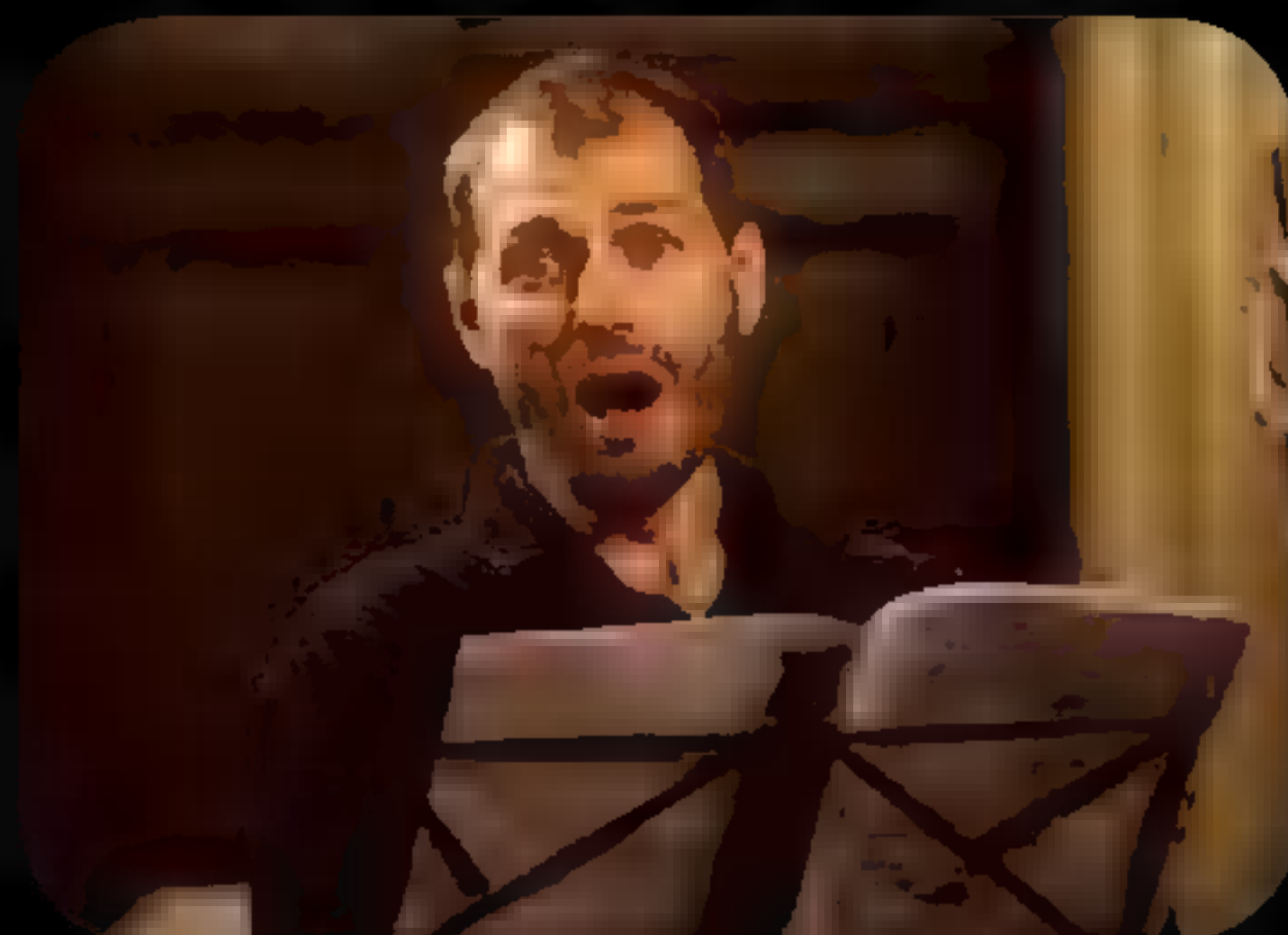
up this programme. To share the idea that these genres coexisted, that instrumental pieces intended for the stage could have been performed in church, and the other way round; the sonata da chiesa has nothing religious about it except its title; and so forth.

'The art of the contrafactum, which allowed an erotic madrigal to be transformed into a motet of pious adoration merely by changing the words, invited me to do so. After all, baroque painters or sculptors were not expected to use a fundamentally different style when they were portraying a secular subject rather than a biblical one, and it's rare to find anyone bothered about the distinction when it comes to displaying the resulting work.'

For a future recording, Jourdain says Les Cris de Paris will tackle the music of Luciano Berio. One can be confident that the strong individual personalities of the singers, so vividly blended and showcased in these Harmonia mundi recordings, will once again achieve the stylistic gear-change required without missing a beat. ■

www.lescrisdeparis.fr

Graeme Kay is a former editor of Classical Music, Opera Now and BBC Music magazines. He is a digital platforms producer for BBC Radio 3 and 4.



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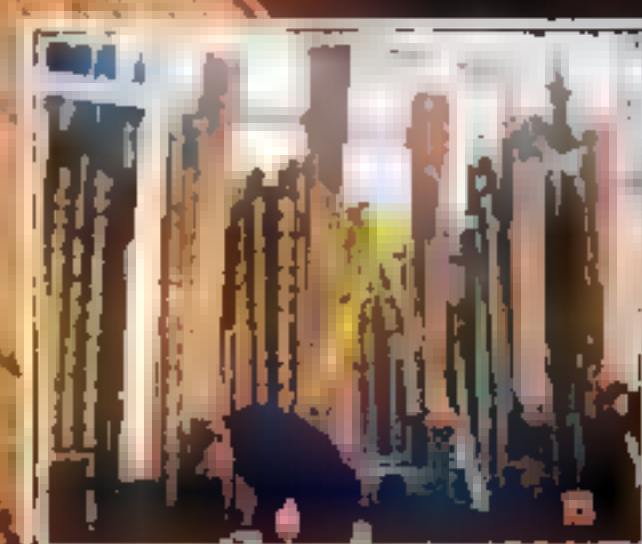
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Coat of many colours

Lily ponds, orchids, dancing fountains – and the world's largest Aeolian ever built for domestic use. **The Editor** reports from the 2019 Longwood Gardens International Organ Competition



MAGGIE HAMILTON

■ Every evening, Longwood Gardens presents ■ unique 30-minute fountain display to music

These organists not only have to play with ten fingers and two feet; they also have to be orchestrators.'

Haig Mardirosian, as master of ceremonies, could not have spoken a truer word on the opening day of the 2019 Longwood Gardens International Organ Competition. In a sense, organists always have to be 'orchestrators' in choosing registrations; but at the Longwood Competition, whose USP is a focus on orchestral transcriptions, this requirement is magnified as the competitors strive to extract from the 1929/30 Aeolian organ's 10,000-plus pipes sounds that convey as closely as possible a performance of the original work.

The instrument – which is as exotic as any of the surrounding hothouse plants – is set in the Ballroom of the great conservatory of Longwood Gardens, Pennsylvania's answer to Kew Gardens developed during the early decades of the 20th century by entrepreneur

Pierre S. du Pont, who also happened to be an organ aficionado; in 1930 it took 14 railway freight cars to transport the pipes from Aeolian's pipe organ factory in New Jersey, together with a 72-horsepower blower motor to supply the wind pressure. On the completion in 2011 of the organ's extensive restoration, Longwood launched its unique competition in 2013, and it now runs – with meticulous efficiency, care and thought on the part of a team led by the Gardens' director and associate director of performing arts, (respectively) Thomas Warner and Emily Moody – every three years.

For most organists, used to performing on church/cathedral or concert hall organs, playing this instrument presents quite different challenges to those faced in other organ competitions. Titulaire Peter Richard Conte explains: 'This is one of the last great symphonic organs from the late American

symphonic school of the late 1920s to early 30s that's left intact and completely restored – very rare gems. There are not too many of these instruments for young artists to get comfortable with – it's largely a very foreign animal, a unique instrument in its vast tonal palette, with the mindset of a symphony orchestra. Most organs and organists don't think along those lines – we're used to plenums, 8, 4, 2, mixture and the occasional colour stop. This organ is just the opposite: it has lots of warm, string-based tone, like an orchestra would have at the front of the stage. So the biggest challenge is to adapt pre-existing notions of how you register an organ and bring it over to this incredible symphonic palette.

'Firmin Swinnen combined both the symphonic school and theatre school when he designed this organ. It can be played like a normal church or cathedral organ: it has the ►



■ Jury members Thomas Heywood, Peter Richard Conte and Alan Morrison in conversation with Haig Maridosian (far left), Emily Moody, and Simone Heywood (far right); (below, from left) jury members Alan Morrison, Rossen Milanov, Marnie Giesbrecht and Todd Wilson prepare for a preliminary round on the 1929/30 Aeolian organ (right)

◀ requisite plenums – principals and mixtures – but on top of that are layered every orchestral solo woodwind voice – clarinets, English horns, orchestral oboes, saxophones – as well as snare drums, castanets, tambourines, bird calls, and even a grand piano. The possibilities are endless for mixing tonal colours and fun toys.

‘This organ has some special aids that you wouldn’t find on many instruments, and which most organists have never encountered. These include a thumb slide: brass bars sitting directly underneath the keyboards can be moved by a thumb left or right. This can affect the expression, the dynamic range of the organ, or it can affect a variable speed tremolo or vibrato, like you’d hear a flautist or oboist start a pitch dead straight tone and then put a little bit of vibrato as you go through the note. You can combine all of it, you can make a crescendo and make a vibrato, all with the use of the thumb slide.

‘The console is laid out pretty logically – everything is within reach. Since this is mostly a concert organ, we designed it with the general pistons that control the entire organ at the centre of the keyboards – that’s not normal: mostly you see divisional pistons in the centre of the keyboard and the generals to the sides. But we thought it would be much more appropriate to have everything in play range, as most of the big symphonic works

require big changes of sound over many divisions, using the general pistons. So for the competitors this means that things may not be where they’re used to.’

To help the competitors acclimatise to this extraordinary instrument, they arrive at Longwood before the jury, and each has seven hours’ practice on the organ over the course of a week. ‘That’s not a huge amount of time when you’re dealing with complicated transcriptions,’ says Conte, ‘because you can spend four or five hours on just an eight-minute piece of music when you have a palette of 146 different voices that can be mixed in hundreds of thousands of ways and you want to find just that right balance. The trick is to get everything mapped out in some rough form; then they can go back and play endlessly with this amazing array of colours and find just the right ones.’

In the 2019 competition, these challenges were evident from the outset. The question was not only how contestants would maximise the orchestral potential of the instrument in their transcriptions, but also how they would approach the preliminary round’s obligatory baroque piece (J.S. Bach’s *Passacaglia in C minor* BWV 582, excluding the fugue; or a Buxtehude *Chaconne*, either BuxWV 159 or 160). Because of the nature of the instrument, they were given freedom to play these baroque works in a symphonic

way, though there was no obligation to do so. Of the 10 in the preliminary round, some chose to play their baroque work with more traditional registration, while others experimented more with the instrument’s sound-producing capabilities. But it was the orchestral transcriptions that were to prove the real testing ground: in the intimate and immediate surrounds of the Ballroom, there was nowhere to hide, and with a host of sound possibilities at their fingertips, participants not only had to be slick with registrational changes, but also quick to troubleshoot in the event of making mistakes. In the end, those who dared most, combined with technical assurance and performing elan, won through to the finals: Bryan Anderson, Thomas Gaynor, Sebastian Heindl and Colin MacKnight.

Finals day dawned, appropriately, bright and breezy. Longwood CEO Paul Redman opened proceedings, quoting a trustee’s remarks that ‘at Longwood we cultivate plants, but we also cultivate minds and talent’ – of which there was no shortage blooming that day. Finalists were to perform a piece of standard organ repertoire; a major transcribed work of overture nature; a melodic and lyrical piece; a piece in any form; and the set piece, Samuel Barber’s *To Longwood Gardens*, an evocative piece written for the centre’s Aeolian organ.

First out of the traps was Thomas Gaynor (27, NZ), winner of multiple international prizes including the 2017 St Albans Interpretation competition. Standard organ repertoire (Widor *Symphonie no.5/i Allegro vivace*) and the set piece ranged alongside transcriptions of Saint-Saëns (*Danse macabre*, tr. Lemare, Vladimir Horowitz and Gaynor), Liszt (*Liebestraum no.3*, tr. Nigel Potts, Louis Falk and Gaynor) and Wagner (*Die Meistersinger* overture, tr. Lemare and Gaynor). As in the preliminary round, Gaynor, clearly an accomplished performer, scored points for exploring creative registrational possibilities, and was also commended for his well-structured programming; but he was marked down for rhythmic unevenness and loss of momentum at phrase endings and stop changes.

Most important was Heindl's total immersion in the music and his ability to communicate its essence with conviction, captivating the audience

Colin MacKnight (25, US), winner of the third prize in 2016, opened his programme with a beautifully eloquent performance of the Barber, then moved on to Rachmaninov (*Prelude in C sharp minor*, op.3 no.2, tr. Arthur Eaglefield Hull and MacKnight), Vierne (*Impromptu op.54 no.2*), Liszt (*Les préludes*, tr. Helmut Deutsch and MacKnight) and David Goode's jaunty *Fantasy on Themes by Gershwin*. MacKnight demonstrated an outstanding technique and stylish, engaging playing; however, he tended to err on the side of safety in his registrations, with forays into a wider use of the Aeolian leading to occasionally awkward, if not contrived, moments, giving the impression that he didn't feel fully comfortable with this instrument.

Bryan Anderson (26, US) had promised much in his preliminary round performance, which had included an exquisite presentation of Alkan's *Aria for the Feet*, an etude for pedal piano that Anderson had arranged himself (including adding parts for manuals); and a rousing performance of Lemare's transcription of Wagner's *The Flying Dutchman* Overture, which had prompted a big smile not least from jury member Rossen Milanov, music director of the

Princeton Symphony Orchestra. Anderson had already proved that he had excellent command of the Aeolian, so expectations were running high for him. Alongside the set piece, his finals programme comprised the first two movements from Widor's *Symphonie no.8*, his own transcription of Durufle's *Scherzo pour orchestra* op.8 no.2, and David Briggs's transcription of Glinka's *Overture to Ruslan and Ludmilla*. Despite demonstrating a highly polished and agile technique, excellently controlled dynamics, clarity of phrasing, and some beautiful solo work, Anderson's performance was let down by a lack of imaginative registration in an otherwise rumbustious Glinka, a disappointingly conventional interpretation of a piece that could have yielded so much more.

Last up was 21-year-old Sebastian Heindl (DE). A former chorister at Leipzig's Thomaskirche, Heindl now studies church music at that city's Musikhochschule; in 2017 he won the Northern Ireland International Organ Competition. With his background of classical German music and organs, how would he handle an American symphonic instrument? Well, stunningly, as it turned out. Playing his preliminary round programme completely from memory, Heindl had drawn on colourful registration for the Bach, transported the audience in imagination to the stalls of a 1930s cinema with his leaping

and swooping Karg-Elert *Valse mignonne*, only to then strike a note of menace with a searing interpretation of Mussorgsky's *Night on Bare Mountain*. Could he live up to this promise in the finals? Here again, with the exception of the set piece, Heindl played entirely from memory. Opening with a scintillating performance of Karg-Elert's *Rondo alla Campanella* op.156, he employed a vast palette of colours in Dupré's *Variations sur un Noël* – including a delightful use of the organ's grand piano stop in the fifth variation – controlled dynamics and tempi to perfection in both Franck's *Pièces pour grand orgue* no.3 and the Barber, and concluded with a sensational performance of his own transcription of 'Alleluia sur la trompette' from Messiaen's *L'Ascension*. Throughout his performance, technical skill and polished, imaginative registering were in abundance; but most important of all was his total immersion in the music and his ability to communicate its essence with utter conviction and captivate an audience, which won him the Pierre S. du Pont First Prize of US\$40,000, as well as the Audience Choice Prize (US\$1,000) and the AGO Philadelphia Chapter Prize for the best performance of the set piece (US\$1,000). The Firmin Swinnen Second Prize (US\$15,000) went to Bryan Anderson, and the Clarence Snyder Third Prize (US\$5,000) to Colin MacKnight. ■

The 2019 jury was chaired by Todd Wilson (US), and also included Peter Richard Conte (US), Marnie Giesbrecht (CA), Maggie Hamilton (UK), Thomas Heywood (AU), Rossen Milanov (BG/US), and Alan Morrison (US). The next competition takes place in June 2022. bit.ly/2jeClcB

▼ 1st, 2nd and 3rd prize winners (l to r) Sebastian Heindl, Bryan Anderson, and Colin MacKnight



Abroad in Alkmaar

Graeme Kay finds inspiration and a warm welcome at Orgelfestival Holland



With all due respect to other venerable organ festivals and competitions, there is a wow factor when you enter the Grote Sint-Laurenskerk in Alkmaar and stand before the Van Hagerbeer/Schnitger organ which fills the church's west end, comparable in scale to that first view of the Treasury in Petra, Jordan, which is hewn out of a sheer sandstone rockface. The similarity is compounded by the innate strength of the case's Ionic pillars and crowning classical pediment; but in Alkmaar the designer Jacob van Campen's temple façade of classical antiquity both frames and adds majesty to the explosion of baroque statuary which adorns the case, and, when visible, the extravagance of the painted shutters.

The Van Hagerbeer/Schnitger organ would itself offer sufficient excuse for a regular organ festival and competition, but the Grote Sint-Laurenskerk has another instrument to test organists' skills: the choir organ, by Jan van Covelens, dates back to 1511 and is the oldest playable organ in the Netherlands. And a few hundred metres from the main church is the Kapelkerk, home to Christian Müller's last organ, dating from 1762. Another Flentrop restoration (2001-04) has seen the organ case repainted in its original colours, a combination of mahogany and marble, and the extant Müller pipework has allowed the organ to speak again in all its former splendour – it, too, is a test organ for the biennial Schnitger Organ Competition which is the centrepiece of Orgelfestival Holland.

The Alkmaar festival alternates year-by-year with a parallel event based on the great Christian Müller organ in St Bavo's Church, Haarlem, where the core competition centres on improvisation. Packed into Alkmaar's week-long festival are concerts and recitals, the main competition which sees ten young international organists battle

■ Alkmaar's 508-year-old Van Covelens organ

it out over three rounds, an Organ Academy featuring masterclasses by the competition judges, and a symposium – this year's topic explored whether the young Franz Casper Schnitger, who died at 36, had surpassed his father and teacher Arp Schnitger, as an organ builder, with his Alkmaar instrument.

The Sint-Laurenskerk is indeed 'Grote': as the name implies, its vast spaces, now run by a Foundation, lend themselves to 'promenade' listening, as artists and concert-goers commute between the Van Covelens and Van Hagerbeer/Schnitger organs. This possibility was fully realised at the Festival's opening concert, as the visiting choir of St Salvator's Chapel, St Andrews, conducted by Claire Innes-Hopkins, combined variously with competition jury chair Bernard Foccroulle (BE) in a programme of organ and choral music spanning six centuries,

Holland has a historic organ only a cat-swing from any location

by Arnold Schlick (1455-1525), Robert Parsons, Orlando di Lasso, Scheidemann, Holst, Frescobaldi, Scheidt, Praetorius, Ešēnvalds, Buxtehude, and finishing with Bach's motet, *Singet dem Herrn*.

By the second round of the competition, held in the Kapelkerk under the scrutiny of Foccroulle, Martin Böcker (DE), Krzysztof Urbaniak (PL), Bas de Vroome (NL) and Wolfgang Zerer (DE), ten competitors had been reduced to six: Victor Manuel Baena de la Torre (ES), Oliver Brett (UK), Freddie James (UK), Antônio Pedrosa (PT), Daniel Seeger (DE), and Vittorio Vanini (IT).

And then there were three: on Friday 28 June the sun rose brilliantly over the Sint-Laurenskerk, glinting off the peaceful waters of the Singelgracht canal which encircles Alkmaar's old town. The young participants in the Organ Academy set off on an awayday: originally planning to spend the day at the Niklaaskerk in Purmerend, about 20 miles by car or an hour away from Alkmaar by train, their morning session was diverted to the Westzijderkerk in Zaandam (where, coincidentally, the Flentrop firm is based) because the Niklaaskerk, which is still a fully-functioning Catholic church,



■ On-screen moment: Freddie James performs in the finals on the Van Hagerbeer/Schnitger organ

had to take in a funeral service. Holland is of course a paradise for any organ enthusiast, with seemingly a wonderful historic instrument only a cat-swing from any location. Zaandam was no exception, the instrument in the Westzijderkerk fitting the bill because it was a Flentrop-restored Duijschot organ of 1712. The students enjoyed a three-hour masterclass in English (the Academy's teaching language) on Bach chorale preludes, with the eloquent Krzysztof Urbaniak as guide – his remarks broadcast to all active and passive participants through the church's

PA system. Then, on to Purmerend, an Amsterdam commuter-belt town in which the Niklaaskerk boasts almost Orgelpark credentials as it houses three organs: a 1742 Rudolph Garrels organ, brought to the Niklaaskerk when it was built in 1852; a 1777 former house organ built by Gideon Thomas Bätz, and installed in 1964 through the initiative of its then organist, Jan Jongepier; and, housed on a special gallery for a side chapel, the so-called 'White Organ', built in 1864 by Christian Gottfried Friederich Witte for the Purmerend Baptist Church, moved to the Niklaaskerk in 2000. ▶

◀ As the church is circular, competition judge Bas de Vroome placed a student at each console, conducting his fascinating master-class on the music of Hugo Distler, with some follow-up Bach, in the manner of a ring-master.

The awayday was a curtain-raiser for the main event: the Final of the Schnitger Competition, in which the three finalists – de la Torre, James and Vanini – would battle it out in the Sint-Laurenskerk. While throughout the competition, anonymity is guaranteed by means of elaborate blackout arrangements which keep the organists scrupulously hidden from the judges' view, a high quality video projection system now allows audiences to see and identify the competitors at the consoles of both organs. On this occasion, proper professional vision mixing allowed their repertoire selections to be helpfully put up as captions. A bonus of the video arrangement was that the audience could see the extent to which the players relied on the muscular efforts of two console assistants (local organ student volunteers) to manage the heavy mechanical levers of the great Van Hagerbeer/Schnitger's stops.

For the Final, competitors had to perform a set of Sweelinck Variations on the Van Covelens, and on the Van Hagerbeer/Schnitger, a major chorale prelude from

Bach's *Clavier-Übung III* or the 'Eighteen', a choice of Prelude & Fugue from BWV 532, 541, 546 or 550, and one of the three pieces in Piet Kee's suite *Gedenck-Clanck* '76. Freddie James was up first. The former St John's College, Cambridge organ scholar and Nicholas Danby Trust scholarship holder is currently organist of the Church of St Peter and Paul, Oberwil, in Basel; ■ multi-award winner, he was a finalist in the Hofhaimer competition in Innsbruck in 2016 and the Buxtehude competition in Lübeck in 2018. For the Alkmaar Final he performed Sweelinck's *Onder een linde groen*, Bach's *Allein Gott* and the Prelude & Fugue in D, BWV 532, and Piet Kee's *Hoe groot, O Heer, en hoe vervaerlic*. He was followed by Victor Manuel Baena de la Torre, a former Madrid Conservatoire student now with Pieter van Dijk and Matthias Havinga at the Amsterdam Conservatoire. His choices were Sweelinck's *Soll es sein, Vater unser*, BWV 682, the Prelude & Fugue in G, BWV 541 and Kee's *Merck toch hoe sterck*. The final competitor was Milan-born Vittorio Vanini, a graduate of the Conservatorio di Como, now studying with Tobias Lindner at the Schola Cantorum Basiliensis. His programme repeated James's Sweelinck, De la Torre's BWV 541 and Piet Kee's *Merck toch hoe*

sterck, adding *O Lamm Gottes unschuldig*, BWV 656, from the 'Eighteen'.

All of the competitors performed with distinction – Alkmaar has always attracted performers of the highest calibre – and in his summing up, Bernard Foccroulle went out of his way to say not only how difficult it was to separate the candidates, but that it was ■ huge pleasure, after a week of competition, to finally see who the judges had been listening to. In their own remarks, all of the finalists alluded to the national characteristics of their 'home' organ patrimony and by inference the special challenges presented by the Alkmaar organs, especially on limited rehearsal time. Forced to separate the candidates by little more than a cigarette paper, the judges' decisions awarded first prize to Victor Manuel Baena de la Torre, second to Vittorio Vanini (who also won the audience prize) and third to Freddie James. From my own observations, confident technique and interpretation could not fully arm the players against the possibility that the Van Hagerbeer/Schnitger, which takes no prisoners, might get the better of them. www.orgelfestival.nl ■ *The next Orgelfestival Holland takes place in Alkmaar in 2021. The 53rd edition of its sister event, the International Organ Festival Haarlem, runs from 18 Jul-1 Aug 2020.*

▼ Meeting the challenge: Schnitger Organ Competition finalists (from left) Freddie James, Victor Manuel Baena de la Torre, and Vittorio Vanini



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Rachel Lavoie (Canada)

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Lucie Robilliard (France)

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Patricia Miller (Canada)

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**Marin Alsop
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David Hill answers your questions about all matters relating to choirs and their conductors

I am delighted to have been asked to share a column with readers keen to ask questions about choir training, singing, conducting and any other matters that we can all share. Please do be in touch, and I will always try to answer your queries.

The first issue is about tenors:

How do you assist tenors in singing more in tune?

Intonation is a curiously subjective and deeply complex subject. Choirs that are 'out of tune' – by which we mean out of tune with each other – can always be helped to improve. I remember my Parish Church choir in Carlisle (where I was a treble) and

recall that everything was under the note; the choirmaster's reaction to that was to shout at us to improve, without giving us any solutions. Needless to say, we were scared but rarely improved, as that was never going to be a solution. Then there is the church notice board with the advertisement for next week's sermon 'What is hell?' – below which someone had written 'Come and hear our choir.' It wasn't until I observed a choral magician at a school turn a choir of ill-disciplined conscripts into an excellent group that I twigged the three principal reasons involved:

- **Breath management**
- **Vowels**
- **Resonance**

As someone who has devoted a lot of time to working with amateur singers, I realise the task is more about *teaching* than any other aspect of preparation. Before we give some tips for tenors, I would urge all conductors to listen to the basses more as they hide away, underneath the rest of the choir, often oblivious to anything else happening. I treat them with the respect they deserve, and work with them in providing the sound and tonal structure of the choir on which the other voices sit. When that happens, the tenors then feel suitably supported in what they have to achieve. Why is this important?

Undoubtedly, tenors have the most difficult task of any section in a choir: it is the high wire act, which is partly why there are fewer

around. Your natural tenor who can sing above the stave is rare, to be nurtured but not too much! Achieving a natural, continuous flow of breath, resonance and vibrancy in the tenor section requires them to work together as a team in creating a sound as a section. To that end, I would suggest **sectional rehearsals** and, if you have the resources, engage a local teacher (ideally a tenor who is himself aware of the difficulties) to come and work with the group. At the Bach Choir in London, we have sometimes engaged the wonderful Dominic Ellis-Peckham to instil greater confidence into the section, and it makes a huge difference.

Next is to understand that all tenors will need to learn how and when to access their **falsestto** (head-sound) to sing the higher notes. It isn't a good idea to ask largely untrained voices to force any sound higher than is comfortable for them or for those listening.

Summing up

Improved breath control, vowel structure, working on the falsestto/head-sound and finding a willing and capable teacher will make big strides towards improving the tenor section. ■

David Hill is musical director of The Bach Choir and Leeds Philharmonic Society, principal conductor of Yale Schola Cantorum, and associate guest conductor of Bournemouth Symphony Orchestra.

▼ Dominic Ellis-Peckham has worked with The Bach Choir to instil greater confidence into the tenor section



Do you have any questions relating to choral direction and singing? Send them to David Hill via the editor: maggie.hamilton@markallengroup.com

A to Z of recital planning

Many readers will already be experienced recital promoters, fully conversant with all that needs to be organised. For those considering it for the first time, this checklist – drawn up in conversation with the London Organ Concerts Guide – might be useful

PRELIMINARIES

- ▶ Decide who the recital is for, eg adult aficionados, newcomers to organ repertoire, children.
- ▶ Decide who to invite to give the recital – could it capitalise on a visit to the UK by an organist from overseas?
- How is it to be funded? Create ■ *Friends of the Music* organisation?
- ▶ Choose a venue – check heating (for churches in winter), loos, whether refreshments may be served (and sold?), who is the caretaker / vergier, may tickets be sold, or can it only be a retiring collection?
- Decide who will coordinate
 - fundraising (if required)
 - organist, venue, tuner etc
 - printer (if flyers and programmes are to be printed)
- ▶ Liaise with all parties to establish date / venue / time – try to avoid clashes with other events, cup final live on TV, etc if possible.
- ▶ Agree fees with
 - organist (does this include ■ prior visit to the venue for a rehearsal, with the attendant travel and accommodation costs?)

- venue – establish precisely what is included in this fee, and how much extras would cost (eg a prior visit by the organist)
- presenter

- ▶ Liaise with venue management over logistics, having established who handles what aspect at the venue.
- Advise organist re organ spec, action.
- Book organ tuner in liaison with venue management.
- ▶ Check the organist's programme for any untoward clashes (if this is one of a series of recitals).
- ▶ Printing flyers and programmes – check with printer regarding costs (can you get a good deal from a local printer?), timescale, format they want the content in; then oversee design, and proofreading. Make sure programmes/flyers/posters are decently produced.
- Pre-concert talk – if yes, invite an interviewer in good time.

PROMOTION

- ▶ Create a realistic advertising budget from the word go and raise some money beforehand.

- ▶ Decide on best way to reach potential audiences and how to bring in new audiences (eg precede it with a demo of the organ, WOOFYT etc; or include some music that is topical or that audiences might be familiar with). If a concert for children, visit local schools in advance.
- Flyers and adverts – decide whether these will be effective, and if so, how many, where to distribute them, and who will do the distribution.
- ▶ Raise awareness on social media.
- Include in any relevant publications, eg LOCG and other mailing lists, publications.
- ▶ Approach magazines, local newspaper for inclusion in news or an article (give a positive reason for inclusion, eg rare visit by a renowned organist), and/or a podcast. Afterwards, send reviews to local press (and include performer/date of next recital, if one of a series).
- ▶ Offer discounts for advanced ticket purchase.
- ▶ Offer discounts for children, students, senior citizens.

If organising the recital in your own venue:

- Create a mailing list (leaving slips out at recitals for people to fill in)
- ▶ Have a dedicated concerts notice board
- ▶ Have a 'TODAY' strip and attach it diagonally across poster on actual day
- ▶ Is the recital part of ■ series? If so, advertise the next recital at the same time.
- Theme?
- ▶ Contact local Organists' Associations (as a supplementary, not main/only source of promotion)

THE PERFORMANCE

- ▶ Pre-concert talk or Q&A interview – can this be organised, and if so, who would be a strong personality to lead the questions (which should be drawn up in collaboration with the performer beforehand)?
- ▶ Organise radio mics and have a test run beforehand to make sure they're working.
- ▶ Presenter to introduce performer at start of recital – brief whoever will do this.
- ▶ How to present the pieces – will there be a verbal intro to each piece (if practicable), or some general introduction before recital begins, or just use of ■ programme?
- ▶ Screen – if one is to be used, have a dummy run-through to check for technical hitches.
- ▶ Applause – decide in advance when applause would be appropriate, and include in printed programme as well as in intro to the recital.
- Empathy with building – present the programme in the way that works best in a given venue, bearing in mind architecture, acoustics etc.

COSTS

- ▶ Organist's fee, travel, accommodation and other hospitality
- Venue
- ▶ Organ tuner
- ▶ Interviewer expenses and fee (depending on the scale of the recital and who will do the interviewing)
- ▶ Printed materials, eg flyers, programmes
- ▶ If a screen is used, fee for camera-person
- ▶ Hire of radio mics



RECITAL ROUND-UP

THE HILLS ARE ALIVE ...

On 24 September, Richard Hills brings a refreshing flavour to the Royal Festival Hall's organ recital series. In a programme titled 'The Quentin Maclean Legacy', Hills celebrates the life and work of a British theatre organist. Quentin Maclean was born in London in 1896 into a musical family. At the early age of just 11 he was admitted to the Vienna Conservatoire, and subsequently studied with Max Reger and Karl Straube in Leipzig. Though he held a post as assistant to Richard Terry at Westminster Cathedral, he also developed a career as a theatre organist at the Shepherd's Bush Pavilion Cinema and inaugurated the BBC Theatre Organ in 1936. Visiting Canada when the second world war broke out, Maclean stayed in Toronto for the rest of his life, continuing to broadcast popular music while at the same time teaching at the university and playing the organ at the Holy Rosary Church until his death in 1962. Hills's recital includes the overture to Gilbert & Sullivan's *Iolanthe*, Eric Coates's *London Suite*, Three Dances from *Nell Gwynn* by Edward German, and Maclean's own composition *Babbling*.

Elsewhere, D'Arcy Trinkwon plays Saint-Saëns's Organ Symphony in Selby Abbey's 950th anniversary concert (6 Sep); Yves Castagnet visits from Notre-Dame, Paris, where he is titular organist of the Choir Organ, to perform a programme of Demessieux, J.S. Bach, Mendelssohn, Franck, Duruflé, Vierne and Guilmant in Westminster Cathedral's Grand Organ Festival (18 Sep); Martin Baker plays Mussorgsky's *Pictures at an Exhibition* in his Gala Recital in Hereford Cathedral (17 Sep); and Longwood Gardens International Organ Competition 2019 winner Sebastian Heindl gives a recital in Bloomsbury Central Baptist Church (28 Sep).



COURTESY SOUTH BANK CENTRE

Alton, St Lawrence at 1pm

Brian Cotterill (19 Sep) 01420 543628

Birmingham Town Hall at 1pm

Thomas Trotter (30 Sep) 0121 780 3333

Brecon Cathedral at 7pm

Jonathan Pilgrim (4 Sep) 01874 624857

Brighton, The Meeting House,

Univ. of Sussex at 12 noon

D'Arcy Trinkwon (25 Sep)

01273 678217

Burnley, St Peter's at 11am

Ian Hare (14 Sep) 017684 83886

Cardiff, Dewi Sant at 7.30pm

Gerard Brooks (6 Sep) 029 2087 8444

Cardiff, St John's at 2.30pm

Gerard Brooks (7 Sep) 029 2087 8444

Chelmsford Cathedral at 12.30pm

Hilary Punnett (13 Sep) 01245 294484

Cheltenham College at 1.15pm

Matthew Searles (3 Sep) 01242 265600

Chester Cathedral at 1.10pm

Carl Grainger (5 Sep), Alex Palotai (12 Sep), Andrew Wyatt (19 Sep), Philip Rushforth (26 Sep) 01244 500974

Chichester Cathedral at 1.10pm

Timothy Ravalde (10 Sep)
01243 782595

Dursley, St James-the-Great at 11am

Nigel Davies (28 Sep) 01453 549280

Edinburgh, Usher Hall at 1.10pm

John Kitchen (2, 16, 30 Sep)
0131 228 1155

Elly Cathedral at 5.15pm

Sarah MacDonald (8 Sep)
01353 660305

Hereford Cathedral at 1.15pm*

Shaun Ward (3 Sep), Michael d'Avanzo (10 Sep), Peter Dyke (3.05pm, 14 Sep; 1.15pm, 24 Sep), Martin Baker (7.15pm, 17 Sep) 01432 374208

Kendal, Holy Trinity at 12.30pm

Ian Hare (20 Sep) 017684 83886

Leeds Town Hall at 1.05pm

Darius Battiwalla (16 Sep), Richard Gowers (23 Sep), Simon Lindley (30 Sep) 0113 378 6600

Liverpool Cathedral at 12.30pm

Simon Leach (7 Sep), James Luxton (14 Sep) 0151 709 6271

Liverpool, St George's Hall at 12.45pm

Ian Tracey (10 Sep) 0151 225 6909

London E1, Christ Church Spitalfields at 7.30pm

Isabelle Demers (23 Sep) 020 7377 2440

London EC2, St Lawrence Jewry at 1pm

Ben Collyer (3 Sep), Catherine Ennis (10, 17 Sep), Jeremiah Stephenson (24 Sep) 020 7600 9478

London EC3, St Michael's Cornhill at 1pm

Travis Baker (2 Sep), Paul Ayres (9 Sep), Benjamin Newlove (16 Sep), Peter Stevens (23 Sep), Jonathan Rennert (30 Sep) 07799 641699

London EC4, St Dunstan-in-the-West at 1.15pm

Martin Ellis (13 Sep) 020 7405 1929

London EC4, St Paul's Cathedral at 4.45pm*

Markku Hietaharju (1 Sep), William Fox (6.30pm, 5 Sep), Johan Hammarström

(8 Sep), Magne Draagen (15 Sep), Daniel Glaus (22 Sep), Jörg Schwab (29 Sep) 020 7651 0898

London N1, St John the Evangelist, Duncan Terrace at 7.30pm

Andrew Caskie (21 Sep) 020 7226 1218

London SE1, Royal Festival Hall at 7.30pm

Richard Hills (24 Sep) 020 3879 9555

London SE1, Southwark Cathedral at 1.10pm

Benjamin Newlove (2 Sep), Stephen Disley (9 Sep), William Fox (23 Sep), Jack Spencer (30 Sep) 020 7367 6700

London SE19, St John's, Upper Norwood at 7.30pm

James Lancelot (19 Sep) 020 8771 6686

London SW1, Methodist Central Hall at 3pm

Andrew Furniss (22 Sep) 020 7654 2000

London SW1, Westminster Abbey at 5.45pm

Sundays; 020 7222 5152

London SW1, Westminster Cathedral at 7.30pm

Yves Castagnet (18 Sep) 020 7798 9057

London W1, Grosvenor Chapel at 1.10pm

Mike Overend (10 Sep), Jonathan Gregory (24 Sep) 020 7499 1684

London W1, St George's, Hanover Square at 1.10pm

Richard Hobson (3 Sep), Alexander Knight (17 Sep) 020 7629 0874

London WC2, Bloomsbury Central Baptist Church at 4pm

Sebastian Heindl (28 Sep)
01953 688393

London WC2, St Martin-in-the-Fields at 1pm

Matthew Jorysz (13 Sep) 020 7766 1136

Norwich Cathedral at 1.10pm*

Peter Wright (7pm, 11 Sep), Kai Krakenburg (26 Sep) 01603 218306

Oxford Town Hall at 12 noon

Riccardo Cossi (25 Sep) 01865 252195

Portsmouth Cathedral at 1.10pm

David Butler & Louise Salmond-Smith (rec.) (19 Sep) 023 9282 3300

Reading Town Hall at 1pm

Edward Kemp-Luck (23 Sep)
0118 960 6060

St Albans Cathedral at 3pm*

Marko Sever (8 Sep), James Anderson-Besant (12.30pm, 18 Sep) 01727 860780

Selby Abbey at 7.30pm

D'Arcy Trinkwon, Benjamin Firth (pno) and Manchester Camerata (6 Sep) 01757 703123

Tewkesbury Abbey at 1pm

Richard Walker (3 Sep), Piers Maxim (10 Sep), Nicholas Freestone (17 Sep), Carleton Etherington (24 Sep)
01684 850959

Warwick, St Mary's at 1.15pm

Mark Swinton (6 Sep), Daniel Gárdonyi (20 Sep) 01926 403940

Wells Cathedral at 1.05pm

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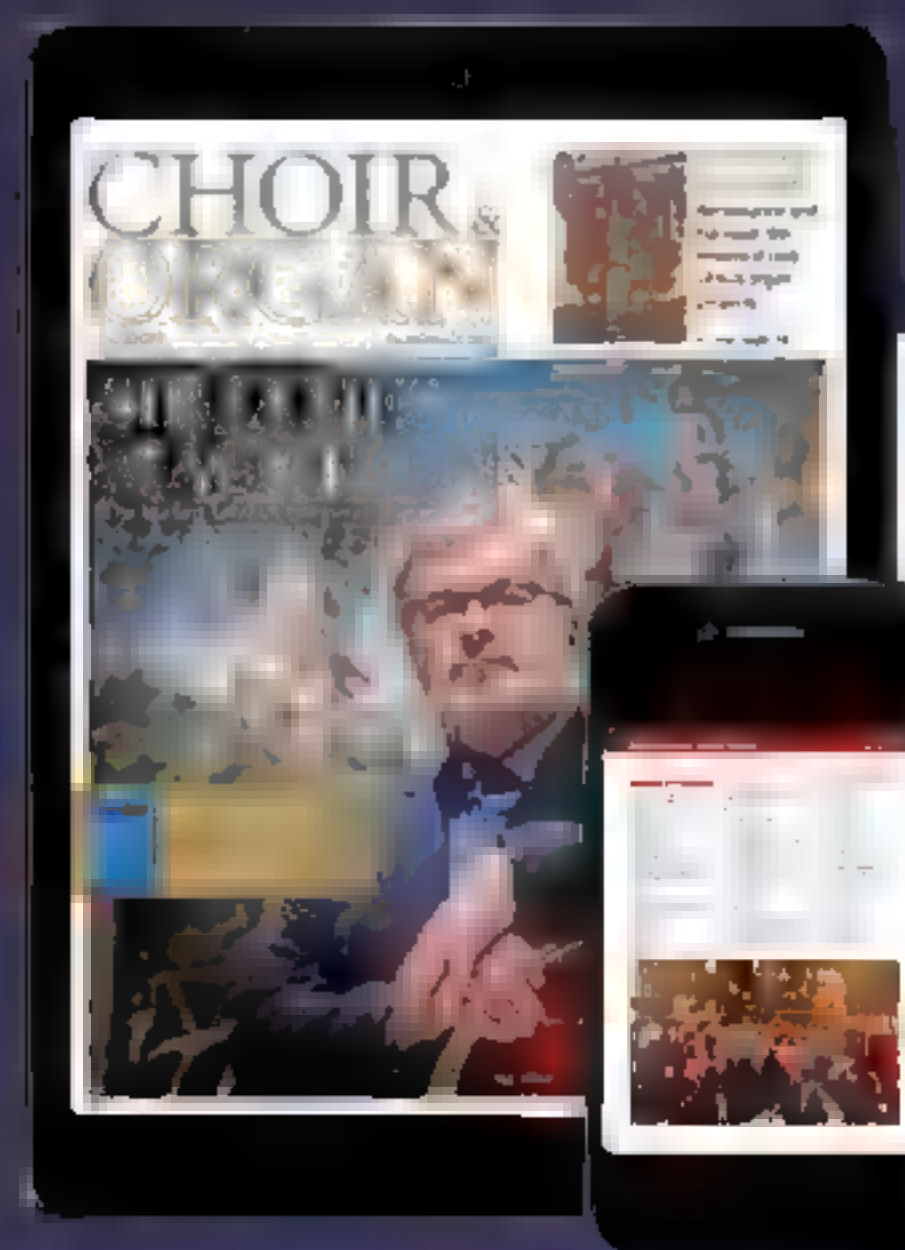
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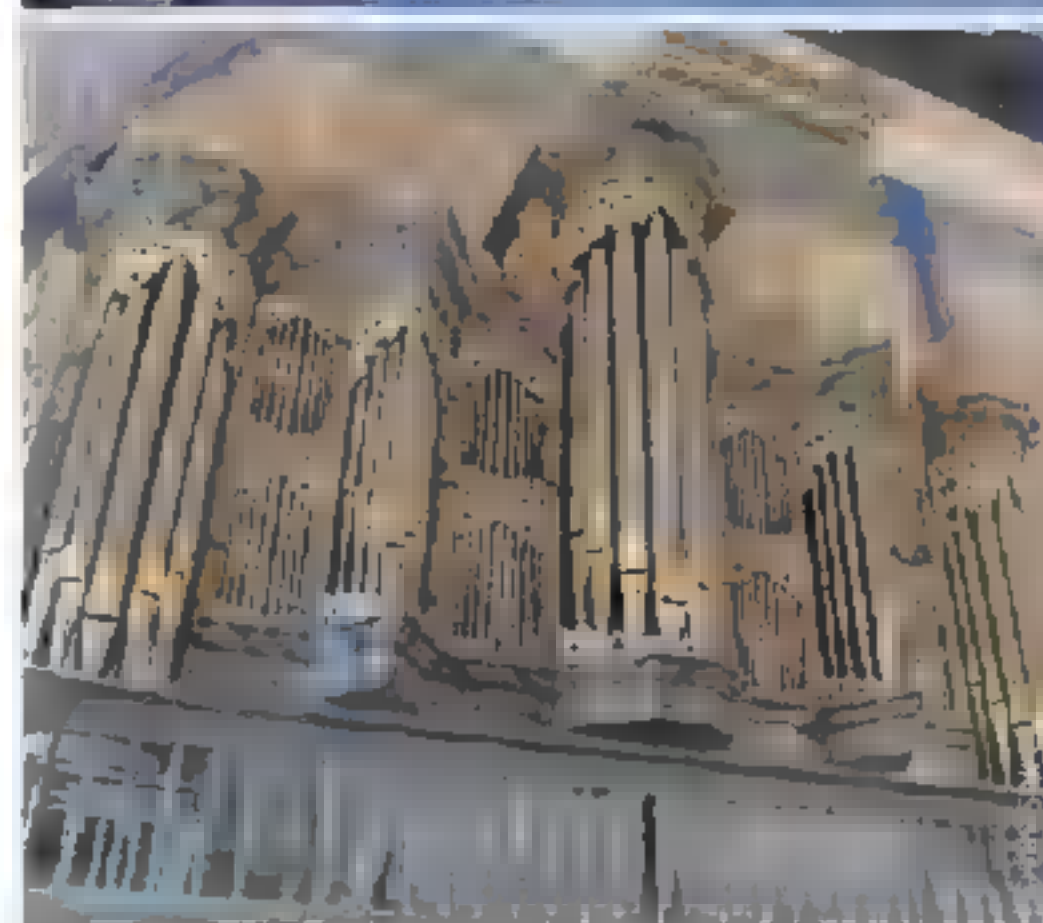
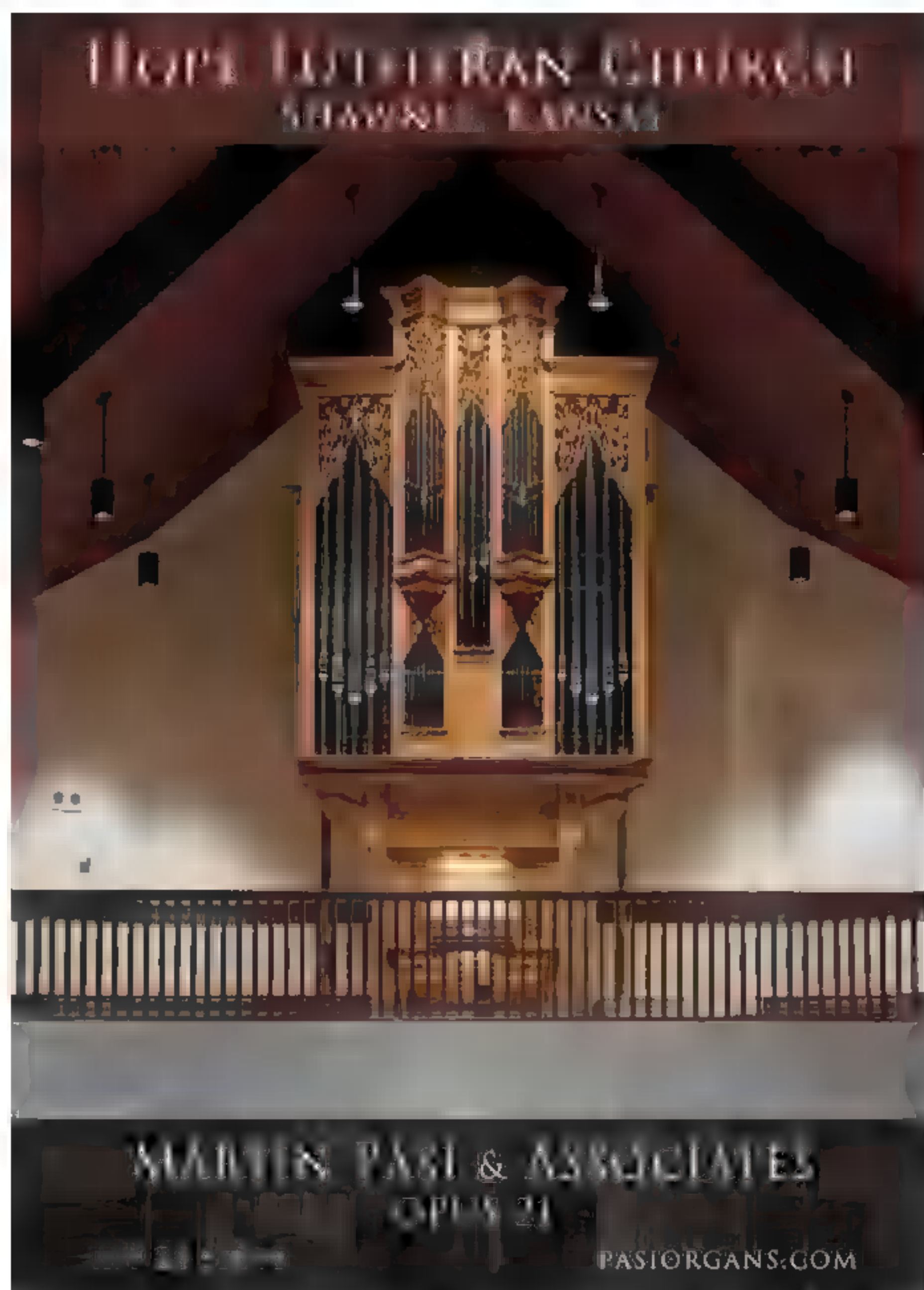
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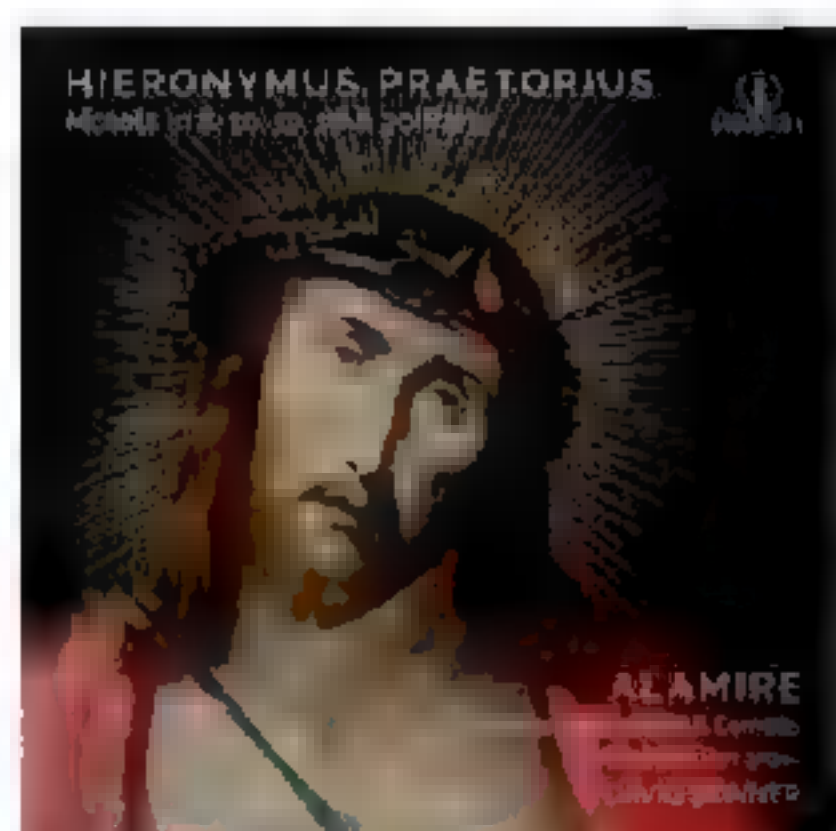
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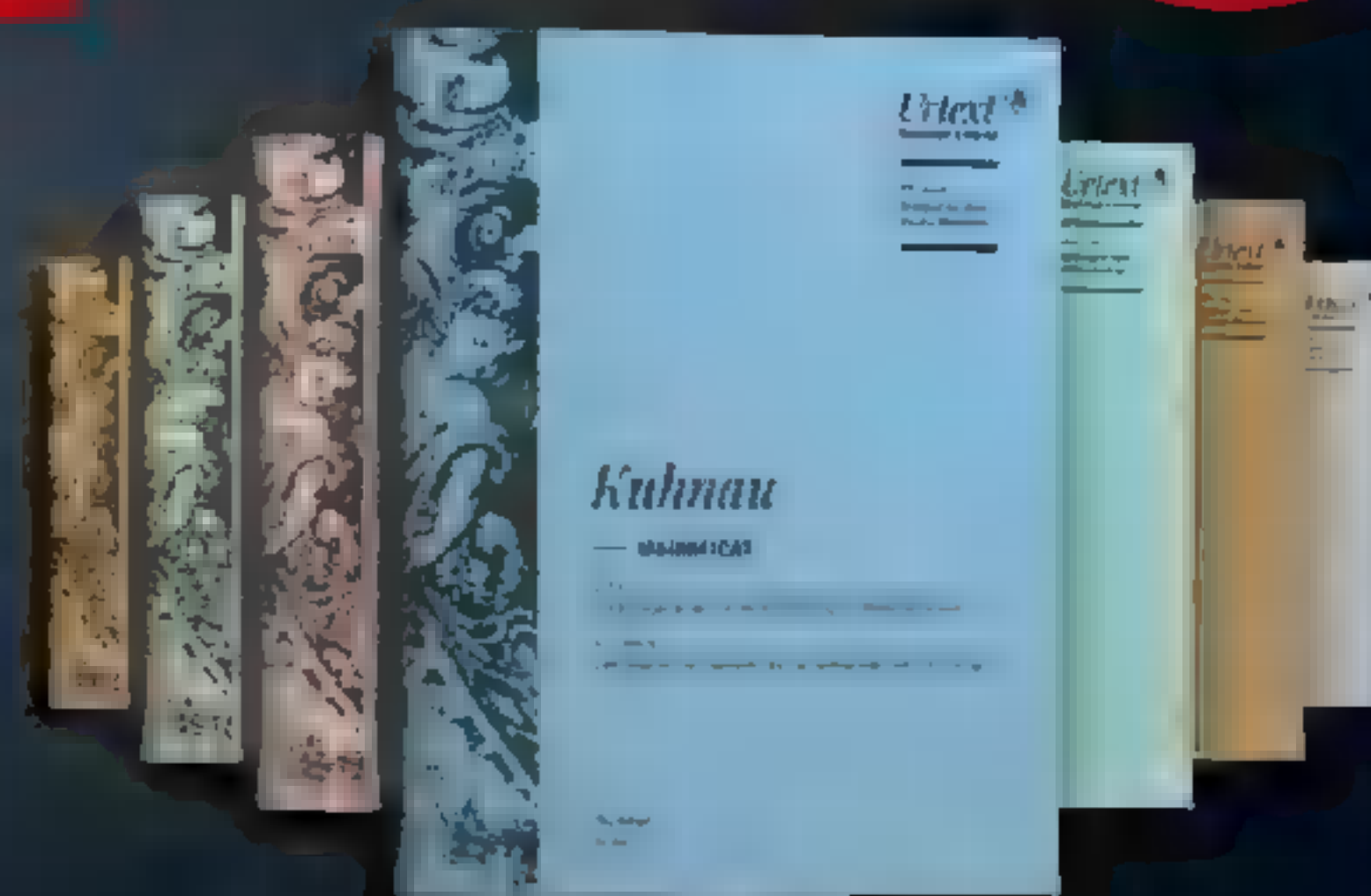
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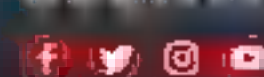
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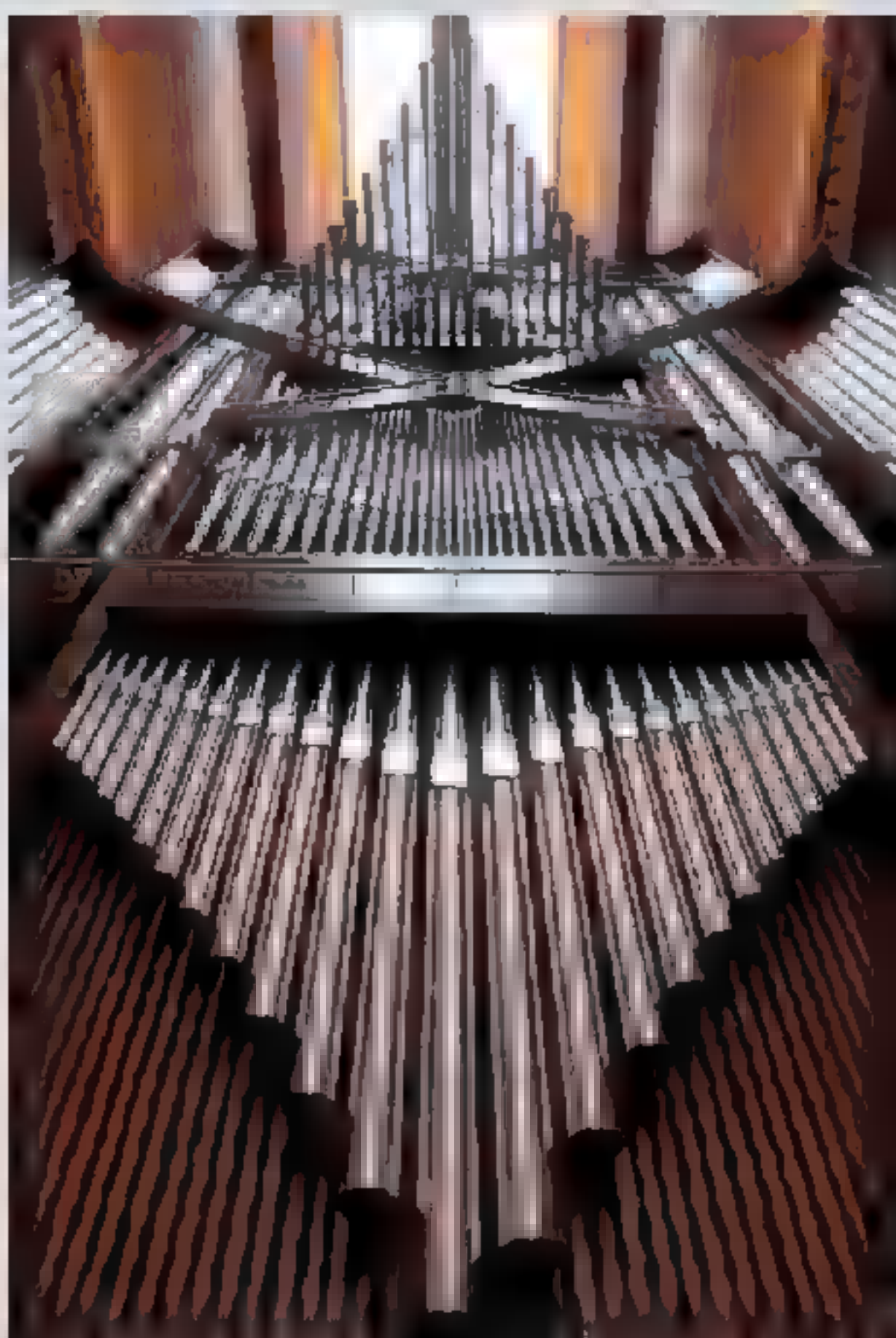
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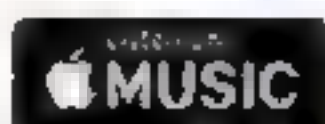
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NEW DISCS COMING OUT IN... SEPTEMBER 2019



▲ Jean-Baptiste Dupont at the console of the organ in St Albans Cathedral, after winning the Improvisation Competition in 2009

To some, the art of improvisation may seem like a gift bestowed from above on a fortunate recipient who is thereby blessed with being able to sit at their instrument and be carried away on a wave of music without care or thought. French organist Jean-Baptiste Dupont, who won the St Albans Improvisation Competition in 2009, dispels the myth in the booklet of his new CD, **Improvisations** [Hortus 174]. 'Defining musical improvisation,' he says, 'is a real challenge, as a multitude of different disciplines come together with one common characteristic: spontaneity.'

Dupont outlines some of the different forms improvisation can take, and also points out the role of the organ itself in determining how the improvisation unfolds. Dupont returned to St Albans Cathedral for the recording, and has dedicated it to the memory of the International Organ Festival's founder, Peter Hurford.

Also from Hortus comes the opportunity to hear Daniel Meylan playing the historic Isnard organ of Saint-Maximin in a programme of **Noëls français** [Hortus 173]; and from Cybele a box-set celebrating the organ music of **Wolfgang Rihm** includes not only his complete canon performed by

Martin Schmeding, but also Rihm himself improvising at the console, as well as recordings of interviews with the composer and Schmeding [Cybele 4SACD KIGO12].

Choral releases include a world premiere recording of a forgotten masterpiece by the Italian composer Amadio Freddi. Freddi (1570-1634) was maestro di cappella of Treviso Cathedral at the same time as Monteverdi's tenure at St Mark's in Venice. His output includes madrigals, motets and antiphons, but his most substantial work was the *Vespers*, composed in 1616. Jamie Savan and his period group The Gonzaga Band bring this work to light in **Amadio Freddi: Vespers** [RES 10245].

Italy is also the focus on a new CD featuring Les Cris de Paris (see feature, p.67) who explore Italian musical expressions of emotions in **Passions** [Harmonia mundi HMM 902632]. Meanwhile, the Orlando Consort present music by Guillaume de Machaut in **The Single Rose** [Hyperion CDA 68277], named after a popular medieval poem *Le roman de la rose*; The Queen's Six (see cover feature, p.32) present a selection of folksongs from the British Isles on **The Last Rose of Summer** [SIGCD 598]; and a welcome CD of music by **Dobrinka Tabakova** includes selected choral works sung by the Choir of Truro Cathedral under director of music Christopher Gray [Regent REGCD 530]. ■

CHORAL CDS

Brahms: Ein deutsches Requiem
Swedish Radio Choir, Swedish Radio SO / Daniel Harding (dir)
Harmonia mundi HMM 902635

Amadio Freddi: Vespers (1616)
Gonzaga Band / Jamie Savan (dir)
Resonus RES 10245

The Last Rose of Summer
The Queen's Six
Signum SIGCD 598

Guillaume de Machaut (c.1300-1377): The Single Rose
The Orlando Consort
Hyperion CDA 68277

O gemma clarissima: Renaissance Music in Praise of St Catharine
Choirs of St Catharine's College, Cambridge / Edward Wickham (dir)
Resonus RES 10246

Passions

Les Cris de Paris / Geoffroy Jourdain (dir)
Harmonia mundi HMM 902632

Dobrinka Tabakova: Kynance Cove; On the South Downs; Works for Choir
Truro Cathedral Choir, BBC Concert Orchestra, Natalie Klein (vc), Joseph Wicks (org) / Christopher Gray (dir)
Regent REGCD 530

ORGAN CDS

J.S. Bach: Complete Organ Works, vol.12
David Goode
SIGCD812

Noëls français pour orgue
Daniel Meylan, Isnard organ, Basilique Sainte-Marie-Madeleine, Saint-Maximin-la-Sainte-Baume
Hortus 173

Improvisations

Jean-Baptiste Dupont, Harrison & Harrison organ, St Albans Cathedral
Hortus 174

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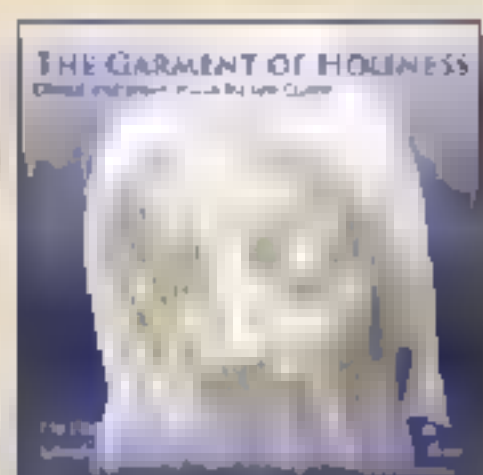
REGENT RECORDS New and recent releases



DOBRINKA TABAKOVA

The Choir of Truro Cathedral
BBC Concert Orchestra,
Natalie Clein (cello), Joseph Wicks (organ)
directed by Christopher Gray
REGCD530

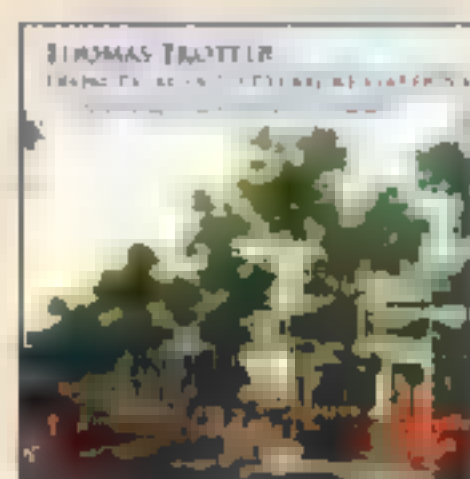
These radiant performances are the culmination of a collaboration, supported by Arts Council England, with leading composer Dobrinka Tabakova, following the introduction of Truro's girl choristers in 2015. It features music written specifically for Truro Cathedral, including the Truro Canticles which formed the centrepiece of the first live BBC Radio 3 broadcast by Truro Cathedral Choir with its girl choristers on International Women's Day in March 2017.



THE GARMENT OF HOLINESS

Choral and organ music by Iain Quinn
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Cambridge
directed by Sarah MacDonald
REGCD503

The Chapel Choir of Selwyn College, Cambridge, and its director, Sarah MacDonald, here add to their impressive record for championing contemporary sacred choral music. Iain Quinn writes in a rich harmonic style which is immediately approachable. The disc features anthems and motets using traditional texts, together with Evening Canticles and a Mass, and two major works for solo organ.



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Concerto Grosso in F major, Op 6 No 9, Corelli, solo keyboard reduction by Billington, adapted Trotter; Voluntary No 2 in D major; Voluntary No 5 in D minor Hook; Voluntary in C major Pepusch; Concerto Op 7 No 4 in D minor Handel, transcribed Trotter; Voluntary in F major, Op 7 No 6 Stanley; Concert Op 1 No 6 in D major [W C54] J. C. Bach, reduction by Trotter; Voluntary No 10 in G major Russell

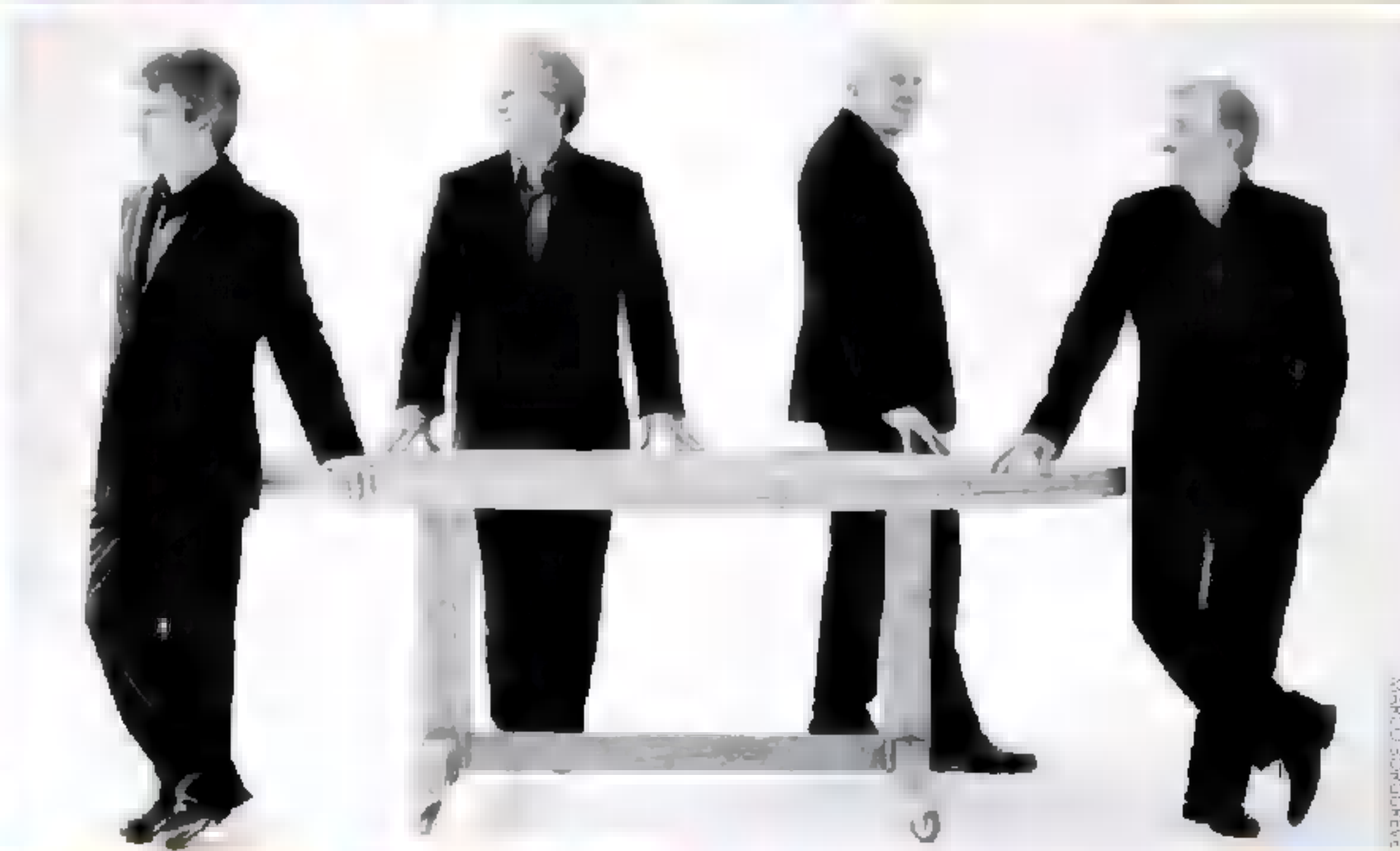
'...the player, the organ, the music and the recording are all... magnificent' Choir and Organ (Sept 2019)

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REVIEWS

Rating: ★★★★★ Highly recommended ★★★★★ Very good ★★★★★ Good ★★★★★ Average ★★★★★ Poor



THIS ISSUE'S REVIEWERS

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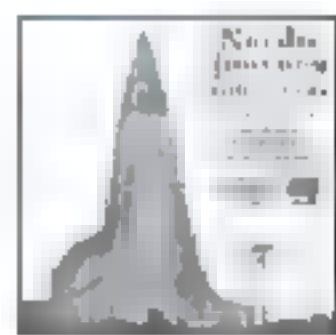
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KEYBOARD CDS

Nordic Journey, vol.8: Islands

James D. Hicks, Klais organ (1992), Hallgrímskirkja, Reykjavik, Iceland
Pro Organo CD 7287 (2CDs) [77:11; 78:23]

★★★★



The four-manual, 102-rank Klais organ (with two cymbelsterns and nachtigall) enables James Hicks to give this varied repertoire all the required stature, drama and colour. The earliest composer is Niels Gade (1817-90), but most are contemporary Scandinavians, plus Arthur Wills, whose 'The Vikings' (*Fenland Suite*, 1981, transcribed 1997), receives an impressive performance. Subject matter ranges from symphonies and a passacaglia to evocations of Nordic landscapes, variations on folk songs and national hymns, folk dances and (written down) improvisations, with idioms ranging from modal to pan-tonal. Hicks relishes the full range of colours and contrasts on this exploratory CD-set. Most impressive.

DAVID PONSFORD

Green and Pleasant Land, vol. 2

Kevin Bowyer, Beverley Minster Priory PRCD 1193 [79:41]

★★★★



This is the second volume of a projected 22 CD-set to record all 363 pieces published from 1900 to 1915 in Charles Vincent's periodical *The Organ Loft*, which presented mostly contemporary British composers. The youngest represented is Purcell J.

Mansfield (1889-1968), whose Concert Scherzo in F provides some relief from the conventional harmonies (with predictable cadences and mostly four-bar phrases) of the remaining pieces. Titles such as 'A Child at Prayer', 'Eventide', 'Dawn of Spring' give some idea, whose styles range from the 19th-century ecclesiastical to cinema organs. Without Bowyer's commitment, this music, performed splendidly on this English romantic organ (1767, 1885, 1995), might be lost.

DAVID PONSFORD

César Franck: Organ Works

John Challenger, Father Willis organ (1876), Salisbury Cathedral Salisbury Cathedral [no catalogue number] [69:23]

★★★★



This is a very nicely produced release, the last recording before the Salisbury Willis's current overhaul. Although requiring attention it sounds in fine voice, barring some occasionally slightly gritty tuning. To record an all-Franck disc on this organ is a bold move and, despite the inevitable problems of the translation (most especially the differences in treble/bass balances), John Challenger's committed and often exciting playing makes this very recommendable. The question of registering this music on the Salisbury organ is played with a 'straight bat'; don't expect to hear the tubas or the Orchestral Oboe. The repertoire includes the *Trois chorals* and *Pièce héroïque* with an alternative ending to that usually heard. The booklet is full of nice photography and the sound of

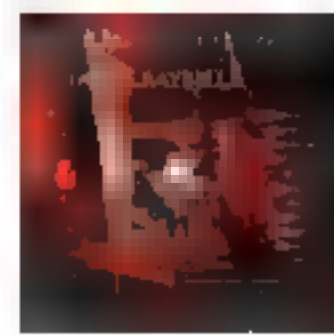
the organ is sumptuously captured; one is always aware of the scale of the room in which the organ stands.

CHRIS BRAGG

The Orchestral Organ

Jan Kraybill, Casavant organ (2012), Kauffman Center for the Performing Arts, Kansas City Reference Recordings RR-145 [74:31]

★★★★



This is a fine collection of largely unusual transcriptions played on a new symphonic organ, Casavant's Opus 3875: the four-manual, 102-rank (mechanical) instrument at the Kauffman Center for the Performing Arts in Kansas City. The organ has a really gutsy, symphonic core, obviously designed to take out an orchestra in the sixth round and (if the recorded sound is unmanipulated) located in unusually good acoustics. The winding's slight 'give' adds tellingly to the excitement.

The transcribed firsts include Tchaikovsky's *Coronation March*, Holst's *Chaconne* from his first *Suite for Military Band* and a dark and complex *Praeludium* and *Chromatic Fugue*, originally written for orchestra and transcribed for organ by its composer Emil von Reznicek (yes, he of *Donna Diana*).

Jan Kraybill, organ conservator at the Kauffman Center, plays with considerable verve and a feeling both for colour and for the grand gesture. Unfortunately, you'll have to do some internet sleuthing to track down the organ's specification, but this is very enjoyable nonetheless.

CHRIS BRAGG

Organ Party, vol.4

Kevin Bowyer, Beverley Minster Priory PRCD 1192 [79:36]

★★★★



Kevin Bowyer takes his *Organ Party* to Beverley Minster for this fourth and penultimate volume of a thoroughly entertaining series. As before, the emphasis is on the festive and flamboyant, Mons Leidvin Takle's feisty *Blues Prelude*, the fruity syncopations of Anthony Whittaker's *Fête de Chambard*, Grimoaldo Macchia's bubbling *Boogie-Toccata* and Frederic Curzon's *March of the Bowmen* all catching the ear. There's contrast too, in Leonard Tubbs's charming *Les Cloches*, Harvey B. Gaul's evocative *Daguerrotype of an Old Mother* and Procul Harum's *A Whiter Shade of Pale*. Making dextrous use of the Beverley organ's variegated palette and the Minster's well-framed acoustics, Bowyer's programming and playing are of an appreciably high standard.

MICHAEL QUINN

Bach to the Future

Olivier Latry, Cathédrale Notre-Dame de Paris La Dolce Volta LDV 69 [77:37]

★★★



No one could have imagined, of course, how close this would come to being the last-ever recording of the Notre-Dame organ. The evolved instrument (the CD bills it as the 'Cavaillé-Coll organ of Notre-Dame de Paris'), unlike its jealously guarded sibling at Saint-Sulpice, seems almost in the last 70 years to have become more legendary through the people associated with it than through its actual substance. However attractive the moniker

From Palaces to Pleasure Gardens

Thomas Trotter, 1735 Richard Bridge organ, Christ Church, Spitalfields

Regent REGCD 526 [71:20]

★★★★★



Set up perfectly by David Gammie's immersive historical programme note, Thomas Trotter's *From Palaces to Pleasure Gardens* reflects the magnetic attraction of Georgian London for indigenous

musicians and performer-composers from abroad, to satisfy not only royalty but also to exploit the tastes of the 'flourishing merchant class with a high disposable income and seemingly insatiable appetite for culture in general, and music in particular'. The epicentre of these indulgences was Vauxhall Pleasure Gardens, with an organ over which James Hook, Thomas Arne and John Worgan held sway. With Handel's and J.C. Bach's music popular at court, and Handel's organ concertos creating a form of sensational entr'acte in the theatres where his money-spinning oratorios had replaced his Italian operas, Georgian London buzzed with musical creativity.

'Peerless playing'

Trotter's *tour d'horizon* offers music from sacred and secular contexts (it's sometimes difficult to spot the differences, says Gammie), some of it specially arranged by TT, by Corelli, Hook, Pepusch, Handel, Stanley, J.C. Bach and William Russell. And what better instrument to perform it on than the William Drake-restored 1735 Richard Bridge organ of Christ Church Spitalfields (the largest organ in Britain at the time), with its mahogany tone and the delightful pungency of its meantone temperament, captured here with crystal, feel-the-vibe clarity by Regent's microphones. Trotter's peerless playing has a propulsive energy, which, in the music's grand fanfares, reed solos, echo passages and virtuoso passage-work,



ADRIAN BURROWS

▲ Thomas Trotter: his playing has ■ 'propulsive energy'

reveals why the Georgian organ and its players wowed popular audiences in ways that the genre has struggled to recapture in the last 300 years. A further bonus: all of the registrations are fully documented in the liner notes. In short: the player, the organ, the music and the recording are all... magnificent.

GRAEME KAY

of 'encyclopaedia of French organ building' and however bewitching many of its effects, it no longer speaks with the same true unity of purpose as its illustrious neighbour. Here it, and Bach, provide the means of expression for the unique imagination of Olivier Latry. Inevitably a 'marmite' disc (hence the three stars; most will either love or loathe it), Latry's *modus operandi* in transcribing Bach for the unique circumstances of Notre-Dame is nonetheless entirely logical, planned with phenomenal precision and played brilliantly

and expressively, even without the superimposed kaleidoscope of expressionist colour. At no stage does mere virtuosity ever get in the way, tempi are never too fast and some of the approach is quite orthodox; *Pièce d'orgue* proceeds as one might expect before every layer of reeds (chamades included) is gradually added to the *plein jeu*. BWV 565 references Stokowski; its massive contrasts slightly grotesque, BWV 542 includes additions from Liszt's piano transcription. *In Dir ist Freude* includes bells, *Herzlich tut mich verlangen* is a wash of celestes, almost

Fox-esque. Does Bach survive? Sure, and if we take this as a one-off, like the organ itself, you can't help but admire Latry for his re-imaginings of this most familiar music. The booklet, incidentally, is beautifully produced.

CHRIS BRAGG

Sisters, Face to Face: The Bach Legacy in Women's Hands

The Raritan Players: Rebecca Cypress (hpschd), Yi-heng Yang (fortepno)

Acis APL 41769 [63:06]

★★★



In the late 18th century, traditional harpsichords and the new fortepianos 'met' in the new *galant* styles. As Rebecca Cypress argues, both instruments were regularly played together in concertos in the salon of Berlin keyboard player Sara Levy (1761-1854). This CD recreates the context by recording W.F. Bach's Concerto in E, plus arrangements of C.P.E. Bach's C major Sonata (Wq. 87) and J.S. Bach's G major Sonata (BWV 1039). The final piece is J.S. Bach's Concerto in C major ▶

Charles-Marie Widor: Complete Organ Works

Joseph Nolan, La Madeleine, Paris, Saint-Sernin, Toulouse, Saint-François-de-Sales, Lyon
Signum SIGCD 596 (8CDs) [460:15]

★★★★



Previously released as six separate discs across five years from 2012, Joseph Nolan's survey of Widor's organ works is now available as a complete box set of eight CDs. Nolan has, rightly, received wide praise for these recordings and I have enthusiastically reviewed some already. Now is therefore the moment for a retrospective of the overall project and, inevitably, draw comparisons with others on the market. I wonder, if budget had allowed, whether Nolan would have preferred to have taken more time recording on some of the finest Cavaillé-Colls which Widor himself admired so much: his own beloved instrument at Saint-Sulpice or that of Saint-Ouen in Rouen. While Ben van Oosten took five years to record his cycle, Nolan reveals in his notes that he had five nights to record all ten symphonies (with three hour's preparation). An impressive feat indeed, but it does suggest that the attraction of recording in La Madeleine was as much the advantage of a modern sequencer as Nolan's acknowledged

desire for generous acoustics. The Madeleine organ has always been a forceful instrument and, for me, not the best match for this music. It is a shame that Nolan did not avoid the more recent additions (such as the aggressive *en chamades*), as others have done when recording 19th-century music. Fortunately, Signum had the confidence to support Nolan recording the remaining Widor works on two fine historic Cavaillé-Coll instruments, which comes as a huge bonus alongside the earlier symphonies.

With these recordings, Nolan has nobly sought to elevate the stature of these symphonies, when Widor himself referred to them as 'a collection of fantasy pieces'. Nolan convinces us to consider 'symphony' in its oldest sense as a 'concord of sound', ■ harmonious combination of elements, textures and colours: 'My overriding view was that a monumental, supersized symphonic approach should be adopted.' Some might find this too heavy or lugubrious, perhaps preferring the spryer new Widor recordings from Christian Schmitt (notably recorded in Saint-Ouen). However, for me the real success of Nolan's venture is to deliver a truly virtuoso performance which is grounded in, but not slavish to, ■ thorough interpretation of the editorial challenges.

RUPERT GOUGH

▼ The 1888 Cavaillé-Coll organ in Saint-Sernin, Toulouse



◀ (BWV 1061a). The 'chalk-and-cheese' instruments contrast well, but tempi are sometimes cautious. An interesting experiment though.

DAVID PONSFORD

Exultemus

Simon Pearce, St Davids Cathedral, Pembrokeshire
Priory PRCD 1222 [72:58]

★★★★



Simon Pearce marks his 20th anniversary as assistant director of music at St Davids Cathedral with an all-Welsh compendium boasting several first recordings. In a recital as fascinating as it is varied, he makes much of the character, contrasts and dynamic range of the IV/54 Harrison & Harrison with its distinctive Father Willis accents. Pearce draws out the Gallic influences in Nicholas Jackson's brittle and bold *Four Images for Organ*, Cyril Jenkins's luminous *Dawn* and William Matthias's *Antiphonies* with subtle aplomb. The *Three Preludes Founded on Welsh Hymn Tunes* by Vaughan Williams (Welsh on his father's side) are beautifully voiced, Geraint Lewis's *The Minster Rings* a rousing finale.

MICHAEL QUINN

J.S. Bach: The Well-Tempered Clavier, book 1

Colin Booth, Booth hpschd, based on Celini 1661
Soundboard SBCD 218 (2CDs)
[59:31; 62:12]

★★★



This is an interesting recording, not least because the harpsichord used is by Colin Booth, well known as both maker and player. It is based on an original of Nicholas Celini of

1661, brass strung, and with a wonderfully clear, sonorous voice in counterpoint. Booth writes long notes, very interesting and informative, but could have been more concise in discussing tuning systems.

Preludes I and III are lovely, with a flexible sense of movement, Prelude V is subtle and shows the excellent speech of the bass of this harpsichord, the succeeding fugue with its dotted rhythms and ornamental figures played with superb clarity. Prelude XXI has rhetorical freedom and a great sense of the *stylus fantasticus*, while Prelude VIII shows more reflective playing. Booth makes great use of *notes inégales*, which in this repertoire has no consensus among musicologists, and here are used rather too much for the integrity of the music. It is particularly disturbing for instance in Prelude XII, and in fugues it often works against the clarity of contrapuntal structure. This fixation with rhythmic inequality rather undermines what would otherwise be an exceptional recording.

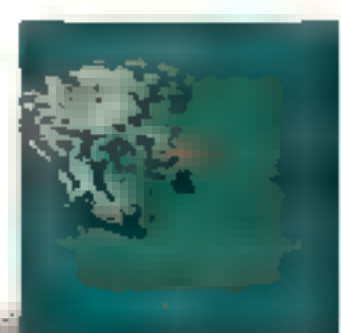
DOUGLAS HOLICK

CHORAL CDS

Stölzel: Ein Lämmlein geht und trägt die Schuld (Passion Oratorio, 1731)

Ágnes Kovács (s), Péter Bárány (c-t), Zoltán Megyesi (t), Lóránt Najbauer (b), Purcell Choir, Orfeo Orchestra / György Vashegyi (dir)
Glossa GCD 924006 [58:32]

★★★★



Gottfried Heinrich Stölzel's 1731

Passion oratorio, *Ein Lämmlein geht und trägt die Schuld* ('A little lamb bears the guilt'), is an hour-long meditation on Christ's

crucifixion, performed, we should note, in Leipzig on Good Friday 1734 instead of one of Bach's Passions. The Thomaskantor held Stölzel in high esteem, and it's easy to hear why: the music is well-crafted, the arias often charming and the chorales familiar and straightforward. This recording from Hungarian musicians under the direction of György Vashegyi is a fine achievement, and very welcome. The Purcell Choir is a small chamber choir with an attractive, bright tone; the period instruments of the Orfeo Orchestra are led by no less a figure than Simon Standage. Only a few slips in vocal intonation rob the disc of a fifth star.

PHILIP REED

Paul Fisher: The Mystery of Things

Proteus Ensemble, Richard Cook, (org) / Stephen Shellard (dir)
Regent REGCD 520 [60:00]

★★★★



The soft, melodic contours of Paul Fisher's musical signature make a

welcome debut on disc with this 16-strong collection composed during the former Anglican priest's retirement over the past 12 years. Choral works predominate, the atmospheric, lullaby-like title track (a setting from *King Lear*) and excerpts from *The Bradford Service* and his 'Requiem for times of war and destruction', *Black Light*, revealing a vivid but subtly employed sense of harmonic colour while also suggesting a firm grasp of structure. The Proteus Ensemble are entirely sympathetic advocates, especially adept at the great blossoms of feeling that regularly break the surface. Richard Cook

adeptly underpins the choral works and is no less persuasive in the solo organ pieces, performed in Worcester Cathedral.

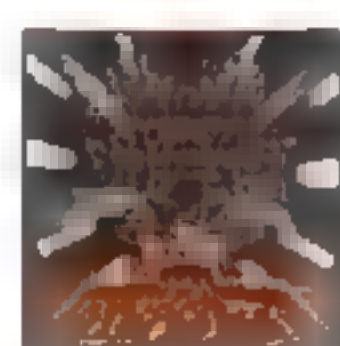
MICHAEL QUINN

Welter: Gott sey uns gnädig – Choral cantatas and sonatas from the Langenburg Archive

Ecco la musica / Heike Hümmer and Matthias Sprinz (dirs)

Christophorus CHR 77440 [73:37]

★★★★



Ecco la musica is a period instrumental and vocal group

entirely new to me. On the strength of this CD we shall be hearing more of them in coming years. Their programme presents five world premiere recordings of choral cantatas by Johann Samuel Welter (1650-1720), a German composer from the generation immediately before Bach and Handel, who was largely based in his native Schwäbisch Hall. Put simply, he spans the bridge between Schütz and Bach: 17th-century instrumental sonorities (viola da gambas, cornets and trombones) combine with more progressive harmonic writing. This CD intersperses Welter's short cantatas with instrumental sonatas by Hainlein (reminiscent of Gabrieli), Nicolai, Schmelzer and Bertali drawn from the Langenburg music inventory. It makes for a satisfying sequence. With only one voice to a part, textures are transparent but never lightweight. If there's a slight same-iness to the musical diet, that's not the fault of Ecco la musica, who acquit themselves admirably. Excellent supporting documentation only enhances one's pleasure.

PHILIP REED

Handel: Ode for St Cecilia's Day

Cassandra Lemoine (s), Benjamin Butterfield (t), Bach Choir of Bethlehem, Bach Festival Orchestra / Greg Funfgeld (dir)
Analekta AN 2 9541 [76:58]

★★★★



No, not that Bethlehem – this is a recording by the 120-year-old Bach

Choir of Bethlehem, Pennsylvania, an amateur chorus but well versed in music of this period. They have a crisp, fresh sound with good diction and excellent tuning, particularly the youthful-sounding sopranos. Handel's ode, written for the Musical Society of London's celebration of St Cecilia's Day 1739, is a real showcase for a soprano soloist and Cassandra Lemoine's arias display a perfect blend of purity and warmth; tenor Benjamin Butterfield is also excellent and Greg Funfgeld directs a spirited, stylish performance.

CLARE STEVENS

Finzi: Magnificat; God is gone up; Lo, the full, final sacrifice

Choir of Trinity College Cambridge, Trinity Brass, Alexander Hamilton and Asher Oliver (org) / Stephen Layton (dir)

Hyperion CDA 68222 [74:22]

★★★★



This is a gorgeous CD, lovingly sung and beautifully captured by

Hyperion. Under Layton's scrupulous direction, the mixed-voiced Choir of Trinity College Cambridge exceeds even its own high standards in what proves to be a richly satisfying programme devoted, with one exception, to a single composer – Gerald Finzi. ▶

EARLY MUSIC



Rebecca Tavener rounds up the latest releases

Name a chapel: which springs to mind? Sistine? King's College? Maybe not Versailles, yet that may change for musicians, as the Royal Chapel is the venue for a terrific series

of recordings of grand baroque (and other) music with royal connections on its own label. **Cavalli Missa 1660** [Chateau de Versailles CV5006] features the grand Venetian Mass commissioned by the French ambassador to celebrate the Treaty of Paris, ending hostilities between France and Spain and leading to the marriage of Louis XIV to the Spanish Infanta. Premiered in the Basilica of San Giovanni e Paolo, this feast of polychoral invention immerses the listener in a strutting, gilded world of power: 'God is with us' and 'Might is right'. Here the Galilei Consort, directed by Benjamin Chénier, do it proud. Between the opening and closing fanfares, eight soloists, choir, orchestra of strings, brass and organ present almost 70 minutes of truly tremendous, nobly sonorous, utterly gripping exultation.

Bach Collegium Japan and Masaaki Suzuki recorded their 55 CDs of J.S. Bach's church cantatas in the porcelain-egg-like purity of Kobe Shoin Women's University Chapel. For this final disc in the secular part of their cantata series they chose Saitama Arts Theatre Concert Hall, where the warm, clear acoustics enhance Bach's more worldly music with ■ gentler liveliness. **Cantatas of Contentment** [BIS-2351] includes *Angenehmes Wiederau*, BWV204, celebrating the manorial estate of Wiederau and composed for the occasion where a solemn oath was taken by subjects on the accession of ■ new lord in 1737 (Bach reworked much of this material for the church cantata

Freue dich, erlöste Schar, BWV30). As ever, nimble choral singing and loveliness of line delights. Of the soloists, bass Dominik Wörner may not please all with his articulation so close to laughter, but universal praise must flow to soprano Carolyn Sampson, who not only graces this work, powering magisterially through her aria, but also takes sublime ownership of the solo 'moral' cantata *Ich bin in mir vergnügt* BWV30a. There's glorious playing from the orchestra and a proper acknowledgement of the excellent obligato soloists.

The Monastery of Don Lorenzo de El Escorial was the original venue for Soler's sacred works. In **Antonio Soler Obra vocal en Latin** [Lauda LAU 018] the aptly named La Grand Chapelle, directed by Albert Recasens, presents mostly world premiere recordings of a selection from Soler's oeuvre, created during the 30 years he spent there as maestro de capilla. There's no bombast here, but elegant, light-infused, spiritually sensitive works, enlivened with an insightful tenderness and delicacy in shapely performances. Seven soloists from the choir, strings, flutes, oboes, trumpets and continuo form a classy ensemble, and the 18th-century organ is a real treat for the ears. Recorded in the Capilla del Espíritu Santo de la Catedral de Cuenca, ■ delicate *sfumato* minimally veils the sounds without obscuring detail.

We're in a digital age and there's so much to enjoy for free online: Baldassare Galuppi's oratorio *La Caduta di Adamo* ('The Fall of Adam'), for example, can be found on YouTube in a live performance by the Croatian Baroque Ensemble from last May. There's an excellent cast, all-Croatian apart from the English tenor Ian Honeyman as Adam, dressed in a kilt (*sans sporran*) – maybe the Garden of Eden was in Scotland?

Rebecca Tavener is a singer and director specialising in early and contemporary music. She is founder-director of Canty, Scotland's only professional medieval music group.

Suzuki extracts nimble choral singing and loveliness of line



< The exception is David Bednall, whose 2016 *Nunc dimittis* was written to allow Finzi's Magnificat to be included in the Anglican service of Evensong, Finzi having written his Magnificat for Christmas Vespers at a college in Massachusetts. It's a pleasure to have the Bednall here, sensibly separated from Finzi's Magnificat by several tracks. Layton has chosen to juxtapose familiar and unfamiliar Finzi; for this reviewer, the revelation was *Seven poems of Robert Bridges*, a work Finzi himself was dissatisfied with; but it's hard not to thrill again to the invention of *Lo, the full, final sacrifice*, one of Finzi's undoubted masterpieces. PHILIP REED

Handel: Brockes-Passion

Johannette Zomer (s – Daughter of Zion), Ana Maria Labin (s – Mary, Believer, John), Sebastian Kohlhepp (t – Evangelist), Rupert Charlesworth (t – Peter, Believer), Tobias Berndt (bar – Jesus, Believer), David Erler (c-t – James, Judas, Soldier), NDR Chor, FestpielOrchester Göttingen / Laurence Cummings (dir)
Accent ACC 26411 (2CDs)
[76:10; 75:18]
★★★★★

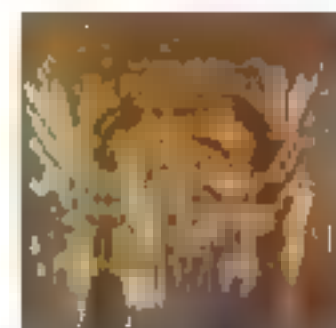


Barthold Heinrich Brockes's Passion text is one of the most frequently set in the history of music, with two significant accounts by Telemann and Handel. First performed in Hamburg Cathedral in 1719, though probably composed four years earlier, Handel's version was the only German text he ever used for a large-scale sacred composition. Three hundred years later, British conductor Laurence Cummings directs a fine recording of a live

performance captured at the 2017 Göttingen Handel Festival. Cummings is a stylish Handelian, always alert to the composer's innate theatricality, and throughout he encourages his forces to rise to the challenges Handel sets. All the soloists are well-suited to their various roles, but Dutch soprano Johannette Zomer and young German tenor Sebastian Kohlhepp (as Evangelist) should be singled out. This recording should do much to bestow on Handel's *Brockes-Passion* the rightful place it truly deserves in the composer's output. PHILIP REED

Ramhaufski and Hochreither: Festive Masses for Lambach Abbey

St Florianer Sängerknaben, Ars Antiqua Austria / Gunar Letzbor (dir)
Accent ACC 24358 [66:31]
★★★★★



These two festive Masses were composed for Lambach Abbey, a Benedictine foundation in Upper Austria dating from 1056. This recording is the result of scholarly musicological research into the abbey's music collection, in the course of which the complete works of Joseph Balthasar Hochreither (1669-1731) were discovered, and this in turn revealed new information about his predecessor, Benjamin Ludwig Ramhaufski (c.1631-94), whose only surviving Mass setting is here recorded. Both compositions reveal the skill of the musicians for whom they were written: a rich instrumental palette is employed, with trumpets, trombones and timpani especially to the fore.

Letzbor draws nicely focused contributions from his Austrian forces, with lively tempi, a generally good balance across the ensemble and a recorded sound that is forward. The recording was originally issued in 2006; this reissue is well worth investigating. PHILIP REED

Johann Georg Künstel: Markuspassion

Polyharmonique: Hans Jörg Mammel (t – Evangelist), Felix Rumpf (bar – Jesus), Magdalene Harer (s – Magdalene), Joowong Chun (s), Alexander Schneider (c-t – Peter/leader), Piotr Olech (c-t – Judas), Johannes Gaubitz, Sören Richter (t – youth), Torsten Voigt (bar – old man), Philipp J. Kaven (b – high priest), Cornelius Uhle (b – Pontius Pilate); L'arpa festante
Christophorus CHR 77435 [138:00]
★★★★★



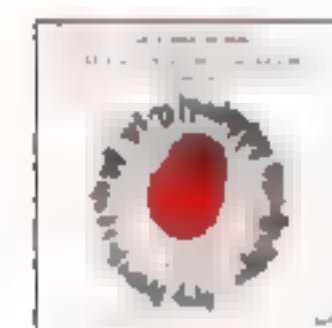
Though Künstel seems a remote and shadowy figure now – dating somewhere around 1645 to 1695 – his *St Mark Passion* was once regularly performed as a sequence over morning and evening Holy Thursday services and Good Friday's vigil. This may account for its deceptively straightforward and almost functional feel, with recitatives and arias interspersed with string, organ and cimbalom passages. In fact, it's a tightly organised Gospel drama with an insistent musical structure that easily sustains a two-hour-plus duration, even on CD. Polyharmonique resist any temptation to make it more operatic, and leader Alexander Schneider (who is listed as *primum inter pares*) allows the music to speak patiently for itself. What emerges is a

surprisingly compelling and quietly moving work that perfectly reflects the humanist undercurrents and emphasis on action in the first Gospel.

BRIAN MORTON

Jan Dismas Zelenka: Missa Omnium Sanctorum

Carlotta Colombo (s), Filippo Mineccia (c-t), Cyril Auvity (t), Lukas Zeman (b), laBarocca, laBarocca Ensemble / Ruben Jais (dir)
Glossa GCD 924103 [51:01]
★★★★



As Raffaele Mellace points out in an excellent liner note, composers of the 18th century often marshalled their energies to deliver a late body of religious and liturgical work, not so much occasioned by a fear of mortality as by a desire to set down a summative testament of creative identity. Zelenka was rediscovered by Smetana, and while his instrumental output is now better known, it was as a church composer that he was known and recognised in his lifetime, even if he never achieved the high office he desired. The Mass for All Saints is a beautiful creation, strikingly rhythmic in its development (which may well have attracted Smetana to Zelenka). There are Scotch snaps – or Lombard rhythms – in the minor-key Kyrie, which has an extraordinary fugal second part, and the closing Agnus Dei is done as a chaconne, a device which will suggest to fans of so-called faith minimalism that some of their favourite contemporaries aren't so original after all. LaBarocca deliver the music with passionate reserve and immaculate control.

BRIAN MORTON



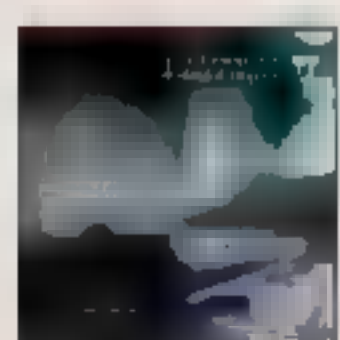
▲ 'Music-making of the highest standard': Sir Stephen Cleobury conducts the Choir of King's College, Cambridge

Howells: *An English Mass*; *Cello Concerto*; et al

Choir of King's College, Cambridge, King's Voices, Guy Johnston (vc), Britten Sinfonia / Christopher Seaman (dir) and Stephen Cleobury (dir/org)

King's College, Cambridge KGS 0032 (2 SACD hybrids) [48:58; 54:39]

★★★★★



In September 2019 Sir Stephen Cleobury formally retires as director of music at King's College, Cambridge, after 37 years in charge of one of the most famous choirs in the world. This final release before he leaves is a two-CD set of music by Howells, a composer to whom Cleobury – on the evidence of his contributions to this recording – feels close. For example, he plays the three organ pieces – *Paeon*, *Master Tallis's Testament* and *Rhapsody no.3 in C sharp minor* – with a lifetime's skill behind them.

The major choral piece is *An English Mass*, a remarkable work which, as Paul Spicer observes in his excellent liner notes, expresses 'Howells's feelings for spirituality rather than religiosity'. If the *Te Deum* and *Magnificat* (both *Collegium Regale*) are more familiar than the *Mass*, it's good to have them here in the orchestral guises, the former by Howells himself and the latter orchestrated by John Rutter.

The chief interest of the second disc is the *Cello Concerto*, of which Howells only completed two movements; the finale remained in sketch form until Jonathan Clinch completed and orchestrated it. His scholarly note in the booklet explains the work's history admirably. If illness prevented Cleobury from conducting the *Cello Concerto*, it was fortunate that he could rely on Christopher Seaman, a Kingsman far too little seen in the UK. Indeed, with

cellist Guy Johnston (one of Cleobury's former choristers) as the fine soloist, the whole set is something of a celebration of King's College music-making in the wider sense. As you would expect from this address, the music-making is of the highest standard. A thoughtfully assembled collection of familiar and unfamiliar Howells, beautifully captured in King's Chapel, and a marvellous celebration of Cleobury's contribution to the musical life of the College.

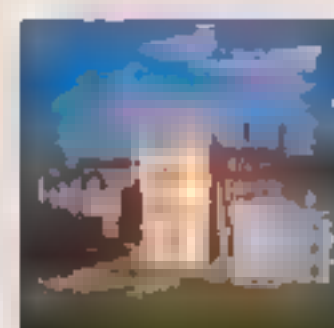
PHILIP REED

The Music of King's: Choral favourites from King's College, Cambridge

Choir of King's College, Cambridge, Henry Websdale, Donal McCann and Richard Gowers (org) / Stephen Cleobury (dir)

King's College Cambridge KGS 0034 [66:25]

★★★★★



This is one of Sir Stephen Cleobury's final recordings with the choir to which he has given such distinguished service. It features repertoire such as Fauré's 'Pie Jesu' from the *Requiem* (soloist Joseph Hall), Mozart's *Ave verum* and Franck's *Panis angelicus* in a chronological selection ranging from Monteverdi and Palestrina to psalm chants by Goss and Walford Davies, Lennox Berkeley's lovely setting of Psalm 23, arrangements of *Shenandoah* by James Erb, and a Chinese *Jasmine Flower Song* by Cleobury himself. The discipline and characteristic bright tone of the early tracks are warmed in more emotional interpretations of Morton Lauridsen's *O magnum mysterium* and *The Road Home* by Stephen Paulus, which for me are the highlights of the disc.

CLARE STEVENS

John Casken: *The Dream of the Rood*

Hilliard Ensemble, Asko/
Schönberg Ensemble /
Clark Rundell (dir)
NMCD 245 [50:30]

★★★★



The Dream of the Rood is the first dream-vision in Anglo-Saxon

literature. Part of it is inscribed on the Ruthwell Cross in Dumfriesshire. John Casken has freely adapted the text and sets it with his usual polystylistic freedom (he studied with Lutosławski, after all) and approachability. A detailed score flirts with microtones and unexpected intervals but retains the oneiric clarity of the source text in which a jewelled tree is both the site of the Crucifixion and its triumphant transcendence, a transformation done without perfumed mysticism. The Hilliards, who have recorded Casken before, sing with limpid clarity and moments of earthy force. There is an additional setting by Pérotin (*Viderunt omnes*, arranged by Casken) and three early strophic settings in three and four voice parts. Mysterious but tightly controlled: the perfect prelude to Casken's vocal masterpiece.

BRIAN MORTON

Poetry in Music: Musical settings of words by George Herbert

Choir of Salisbury Cathedral,
John Challenger and Daniel Mathieson (org) / David Halls (dir)

Priory PRCD 1206 [71:00]

★★★★



The Five Mystical Songs by Vaughan Williams unsurprisingly

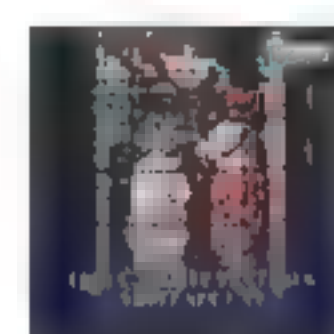
form the centrepiece of this selection, but the result of surrounding them with settings of Herbert's poetry by other composers is a very satisfying disc. William Walton's *Let all the world* makes a refreshing opening and works by Judith Bingham, Alec Roth, Barry Ferguson and Benjamin Britten are among the highlights. The Vaughan Williams sequence is distinguished by baritone solos from Richard Hooper and the inimitable colours of Salisbury's Willis organ. We are not told whether boys, girls or all the choristers are singing on individual tracks, but their lovely, luminous sound is another distinguishing feature.

CLARE STEVENS

Qui Christi vestigia sunt secuti: Choral music for upper voices

Choir of Worcester College,
Oxford, Julia Alsop, Alexander Palotai (org) / Thomas Allery (dir)
Herald HAVPCD 408 [75:47]

★★★



The small group of teenage sopranos and altos who comprise the

Choir of Worcester College, Oxford acquit themselves well in this interesting selection of music. It includes the *Missa in Simplicitate* by Langlais; an impressive set of Evening Canticles written for the choir in 2017 by Thomas Metcalf, a music scholar at the college; and *The Child of Light*, a short but atmospheric short depiction of the journey of the Magi by Robert Saxton, Worcester's Fellow and tutor in music. The chapel organ is heard to great effect in accompaniments and in solo works by Vierne and Langlais.

CLARE STEVENS

Beatam: Music written for the Choir of York Minster

Choir of York Minster, Benjamin Morris (org) / Robert Sharpe (dir)
Regent REGCD 522 [73:02]

★★★★



This CD includes first recordings of music by Philip Moore, Richard

Shephard, Francis Grier, James Cave and Judith Bingham – her very effective and imaginative a cappella *York Evening Service* – alongside works such as Edward Bairstow's *I sat down under his shadow* and Francis Jackson's *Evening Service* in G that have travelled far beyond the city's walls. Intimate contemplative works such as the three Bairstow introits that open the disc and Richard Lloyd's *The Call* are lovingly shaped, but the choir also relishes the expansive scale of Jackson's *Audi, filia* and Moore's *The Spacious Firmament*. Both boy and girl choristers are credited with the expressive treble solos, and the cathedral's Songmen are in excellent voice, both as soloists and collectively.

CLARE STEVENS

ORGAN MUSIC

Freiburger Orgelbuch 2

B. Ebert and B. Nielsen (eds.)
Carus Verlag CV 18.076 €43.00

Rued Langgaard: Preludes and minor pieces for organ, vols. 1-3

Edition Wilhelm Hansen
WH 32813 £54.95

The Freiburger Orgelbuch

– which describes itself as a 'storehouse' of works for a range of liturgical use and teaching – is about as eclectic, and perhaps

also as thoughtful, an anthology as it's possible to imagine. The earliest work is by Kotter (late 15th century): among the most recent is James MacMillan's *White Note Paraphrase*, a route undertaken by way of Couperin, Gárdonyi, Bach (J.S. and C.P.E.), Karg-Elert and Gordon Nevin, along with many others. The technical demands are never great, and there really is something for everyone, and every instrument, here. I dare say specialists in a given repertoire might quibble with minor aspects of the editorial decisions, but every effort has been made to make the anthology conform to modern scholarly expectations. Interpretative interventions in the musical text are minimal, and the material is categorised by every imaginable parameter – genre, tonality, date, liturgical use, and so on. There are biographical notes, stylistic commentaries (all in German only), and an accompanying CD providing very serviceable reference performances of the works in the collection. An entirely admirable sense of pragmatism pervades the whole thing, and it will be an invaluable book to keep by the console, or throw in the music case, for those unexpected liturgical eventualities.

Edition Hansen are really pushing the boat out for Rued Langgaard with a handsomely produced edition of **Preludes and minor pieces for organ, vols. 1-3**, with its attendant meticulous scholarly apparatus (in English as well as Danish). After early success, Langgaard was sidelined as an eccentric in Danish musical life, and as a consequence of his stylistic convictions, he languished in relative obscurity until the late 1960s, despite (in the editors' ▷

Christmas Albums



How Great Our Joy!
 Organ music for Christmas
 by Carson Cooman
 Erik Simmons
 Divine Art DDA 25196
 (to be released October 18)



Christmas Card Carols
 by John Turner
Intimate Voices, dir.
 Christopher Stokes
 Divine Art DDA 25161

*"One of the holiday season's nicest releases
 - Fanfare"*



Recent releases

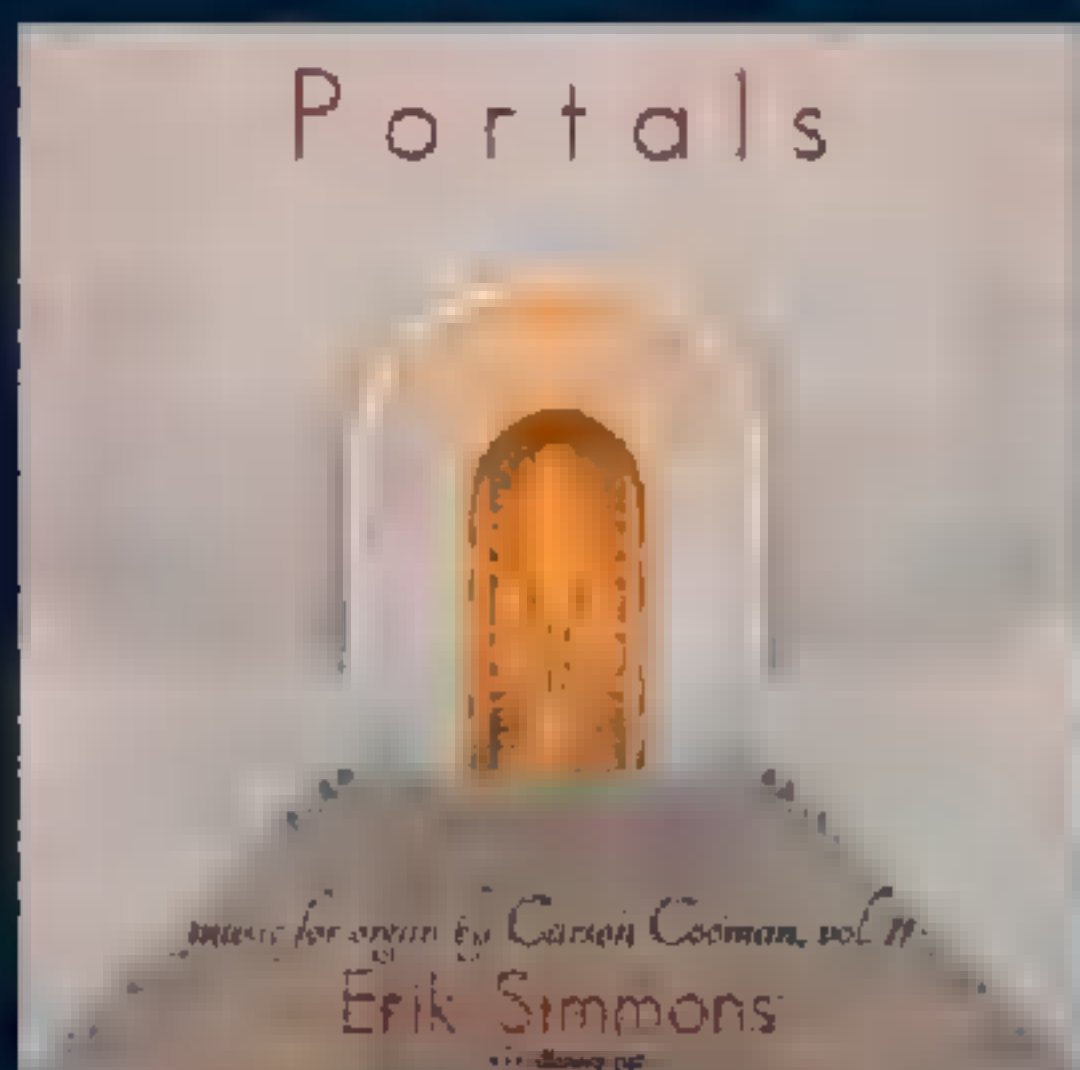
Transformations
 Benjamin Zolt and Jonathan Dove at
 Cheltenham College Chapel
 Alexander Finck
 Divine Art DDA 25193

*"An extremely satisfying CD"
 - Music Web International*



To The Northeast
 Choral music by John Buckley
 Menington Singers / Orla Flanagan
 Divine Art DDA 25187

*"a truly perfect blend of words and music...
 I cannot fault this CD" - MusicWeb International*



Portals
 Carson Cooman Organ Music vol. 11
 including Organ Symphony No. 3
 Erik Simmons
 Divine Art DDA 25195
 (released September 20)

trade/direct distribution by Naxos



Requiem
 By Vyacheslav Artyomov
 Soloists, Kaunas State Chorus, Moscow Philharmonic
 Divine Art DDA 25173

*"I would not be at all in mistake."
 - Musical Opinion*

< words) writing works which are 'complex and unconventional in form' and 'striving towards expressive, image-creating and visionary modes of expression': in that context, this reviewer can vouch for the striking effect of Langgaard's symphonic output. But we're dealing with his organ music here, and the present volumes bring together multiple shorter works, in a range of genres, which span the entire course of the composer's active years. The music (a substantial proportion of which is designated for very specific liturgical and occasional usage connected with the composer's professional duties as an organist) is, to say the least, enigmatic. Harmonically charming but slightly unremarkable miniatures rub shoulders with apocalyptic depictions of Good Friday (a favourite theme) and more extended works which the individual performer will find either inspiringly visionary or simply incomprehensible. There's also some inconsistency – in places, Langgaard displays a real gift for harmonic manipulation of an almost Mahlerian cast, but then some infelicity creeps in and breaks the spell. The final work of volume 3, for example, which is entitled 'Showdown', is a musical rant aimed at Langgaard's nemesis Carl Nielsen, and repeated playings leave this reviewer quite unable to decide whether it's a work of genius or one expressive of borderline mental breakdown – *mutatis mutandis*, in the way that some people can't quite make up their mind about late Beethoven quartets. Langgaard is clearly a fascinating figure, and these volumes are perhaps as much psychological as a

musical document – which in itself may make them worth acquiring, whatever one's eventual conclusions about the music itself.

STEPHEN FARR

CHORAL MUSIC

John Rutter: Carols for SA & Men

SA & men, acc. (pno/org.)
Oxford University Press
978-0-19-352418-7, £8.25

Tim Knight: Love came down ■ Christmas

SA & men & keybd acc.
Spartan Press TKM 826, £1.60

Alex Woolf: Nowell!

SATB (div) unacc.
Stainer & Bell CN32P, £2.25

Pete Churchill: Sans Day Carol

SATB unacc.
Oxford University Press
978-0-19-352440-8, £2.15

Richard Wilberforce: The Shepherds' Song

SATB & org. or pno
Boosey & Hawkes BH 13453,
£2.99

Roderick Williams: The Star has Come

SATB unacc.
Oxford University Press
978-0-19-352909-0, £2.15

As I write, Andy Murray is playing tennis again, the England Lionesses are doing well in the Football World Cup, and I'm dreaming of a Choral Christmas. If I told my neighbours I was thinking about angels and shepherds right now they would keep their distance, but for us choir leaders it is unavoidably that time of year: if

we don't consider the repertoire now, we can't order what we choose in time for the first rehearsal.

Over the last 10 years I've looked at a large number of pieces for S-A-Men. Many are re-arrangements of SATB pieces, designed to suit better those choirs with a small number of tenors and basses. Sadly, the impression that there's something missing is almost unavoidable in so many cases. Not so, I'm happy to say, with **John Rutter: Carols for SA & Men**. I suspect the success of this collection with its new vocal scoring has something to do with the original structure of the carols, but it's also certainly due to the fact that Rutter has always been a superb craftsman. Organists will get round (as they always have done) the fact that some are scored for piano, and vice versa. Old favourites

rub shoulders with less familiar items, the layout on the page is always clear, and the nine items represent excellent value.

Purpose-built for the same forces is Tim Knight's setting of the Christina Rossetti poem **Love came down ■ Christmas**. The accompaniment will suit any keyboard instrument, and Knight's attractive melody is heard on its own, for unaccompanied voices, and in a *tutti* setting for the last verse. This formula may be very unoriginal, but it works well for this simple, graceful carol.

Alex Woolf's **Nowell!** won the inaugural Sir David Willcocks Carol Competition last year. The musical figure attached to the title word permeates the outer sections of a composition that has all the vim and vigour (and similar musical vocabulary) of a Walton-esque brass fanfare. A calmer middle section features

▼ Roderick Williams: His Christmas carol 'positively fizzles along'



BENJAMIN EALOVEGA

◀ a soprano solo which weaves around the choral soprano line, and the final section boasts a tenor solo based on the 'Nowell' motif. Confident choirs of any size will enjoy this vivid carol.

Confidence will be the name of the game if your singers take on Pete Churchill's **Sans Day Carol**. They will need to be able to subdivide six quavers into 3/4 or 6/8 and switch constantly between the two (anyone with a feel for jazz or swing will have no trouble here.) Variety is achieved by changes in tempo and some interesting harmonic diversions – the home key of E flat is briefly abandoned for visits to G and B majors. This piece is really well crafted; the vocal ranges are easy and there is not a *divisi* in sight. The composer is, among other things, professor of jazz composition at the Royal

Academy of Music. Evidently.

In his excellent programme note, Richard Wilberforce tells us of his fascination with South American renaissance and baroque music, and its influence is certainly evident in **The Shepherds' Song**. The flowing accompaniment is genuinely suitable for either piano or organ, and the harmonic language is distinctive. The structure of the four verses is familiar, travelling from unison voices, through two- and four-part, to a unison-and-descant last verse. While the enharmonic shifts may take a while to sort out, there is nothing too difficult here, and choirs large and small will enjoy this refreshingly different composition.

Finally, if it is excitement you crave, look no further than Roderick Williams's latest

offering, which sets verse by Robert Seatter – **The Star has Come** with a flash and a zoom / The star has come out of the night now into this room. The musical phrases take their cue from the interval of ■ second, and this short work positively fizzles along. Singers will have great fun with the *portamenti* at the beginning and end of the piece. Nothing like a slide at Christmas...

JEREMY JACKMAN

David Bednall: Make we merry

SSAA & org. (opt. brass)

Oxford University Press ISBN
9780193526532. £8.95

It has been eight years since the premiere of David Bednall's monumental Christmas cantata *Welcome all wonders* (published by Faber Music and recorded by Signum Records). Bednall's new Christmas cantata, *Make we merry*, is a third of the length of the earlier cantata and is for upper voices rather than full choir. It was commissioned to be sung by Benenden Chapel Choir, and that gives an idea of the standard required to perform the piece. The 2011 cantata was written for a university choir (Queen's College, Oxford, where Bednall himself was organ scholar), whereas *Make we merry* is an easier sing, although in no way dumbed down. The organ part of the new cantata, in particular, has its moments (described in OUP's own publicity as 'highly characterful' – i.e. tricky).

Bednall has composed an upper-voice carol-sequence that manages *not* to make you miss the tenors and basses, but rather to enjoy the tinselled timbre of the sopranos and altos. The sixth movement, 'Sweet was the song'

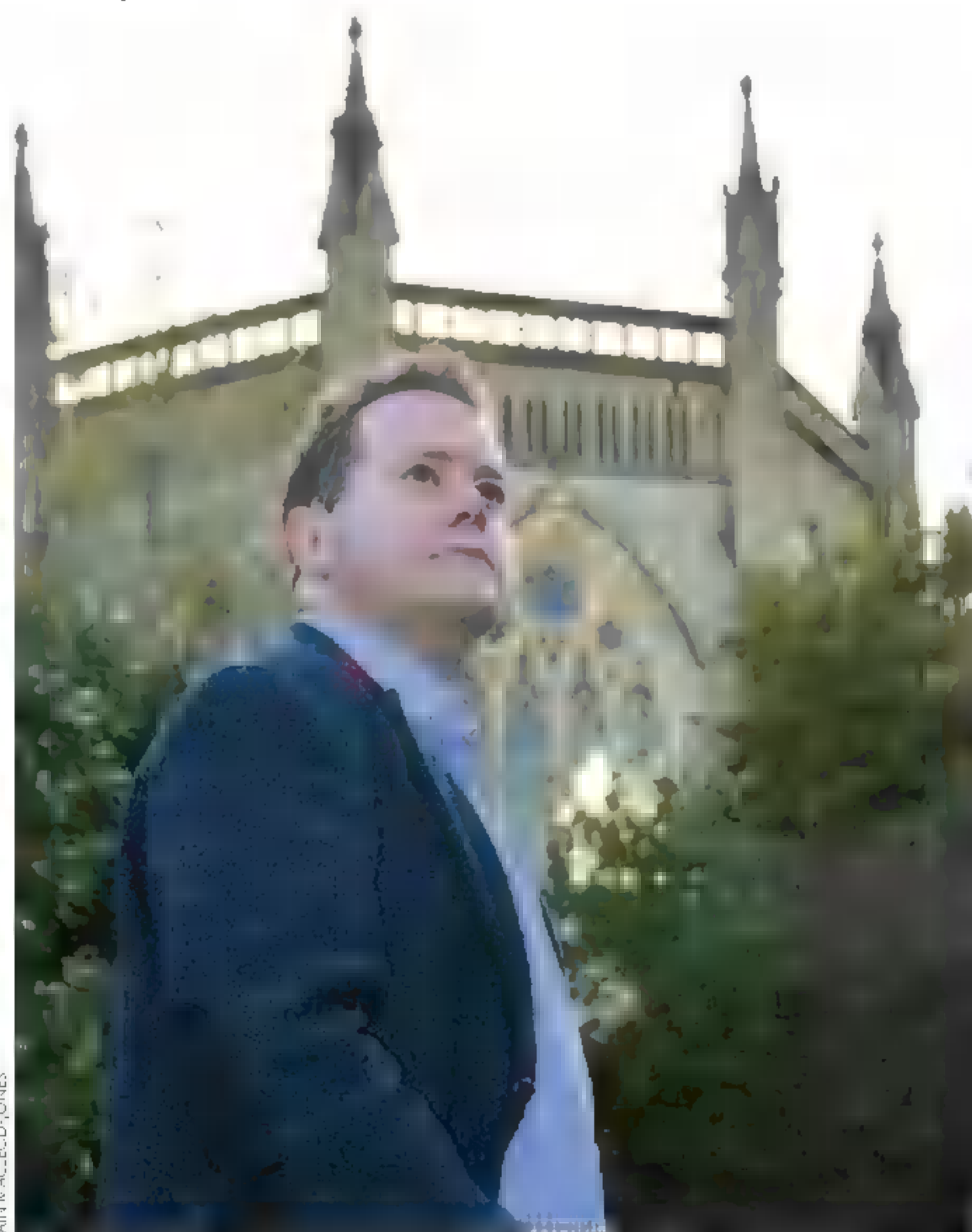
with its familiar 16th-century text, was the first to be written and is an obvious stand-alone movement – it would be helpful if this were published separately in the future. More than that, apart from being a very pleasing ballad, it is primarily a unison song. At the other end of the scale of difficulty, the movement that follows is for four unaccompanied voices and is a compelling setting of Robert Herrick's poem 'The New Year's Gift'. Cleverly – if this movement were, by any chance, to sink in pitch – the blistering opening of the final carol (anyway in an unrelated key) will instantly bring the performance back on track.

I've long admired Bednall's fast music – not that he doesn't write good slow music; he really does. But there's a lot of quite slow choral music doing the rounds these days, and when somebody is able to write quick music for choirs, it's worth pouncing on. As it happens, it's only the final movement that really hurtles along (a setting of the famous 15th-century carol text 'Make we joy now'), and fully five of the eight movements are slow ones. But the final movement does what it should and will bring any sensible audience to its feet.

Not only is there some top-notch music in this collection, but the selection of texts is wondrous: three early poems; one each by Robert Austin, Herrick, Tennyson, and Gerard Manley Hopkins; and G.K. Chesterton's lovely 'The Christ-child lay on Mary's lap', which in Bednall's hands is an easier and more tuneful alternative to Kenneth Leighton's admittedly beguiling setting of the same words.

JEREMY SUMMERLY

▼ Making merry: David Bednall



Karen McFarlane Artists

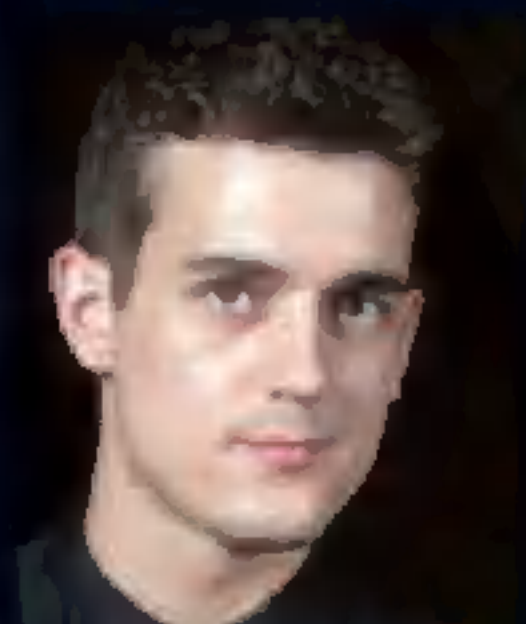
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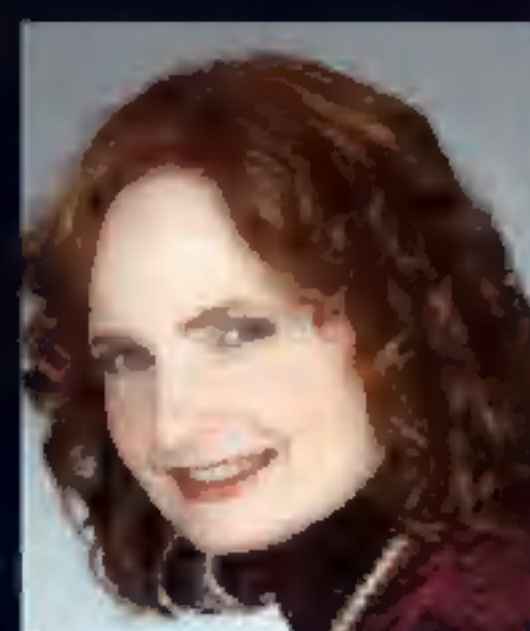
GEORGE BAKER



MARTIN BAKER



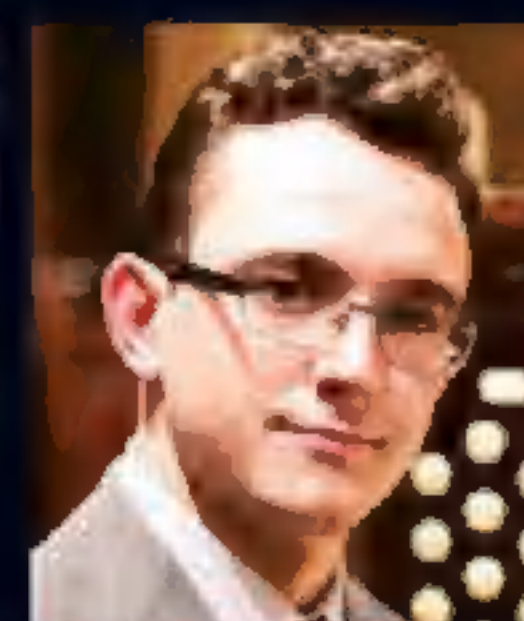
DAVID BASKEYFIELD



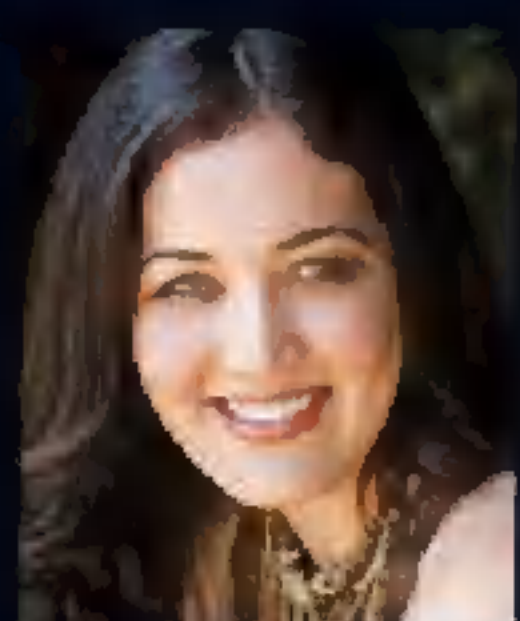
DIANE MEREDITH BELCHER



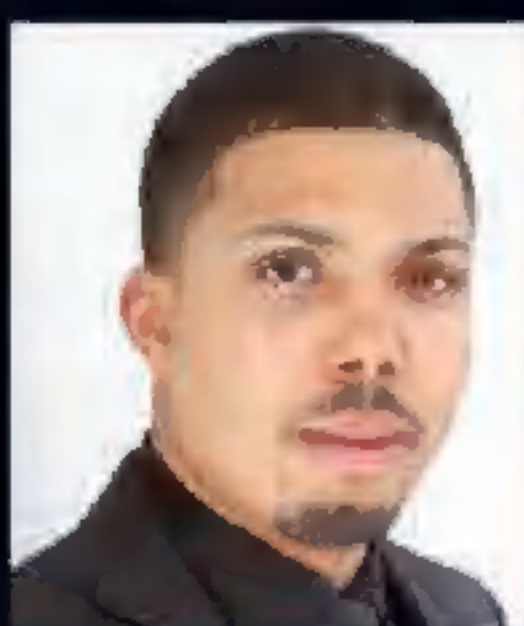
MICHEL BOUVARD



STEPHEN BUZARD



CHELSEA CHEN



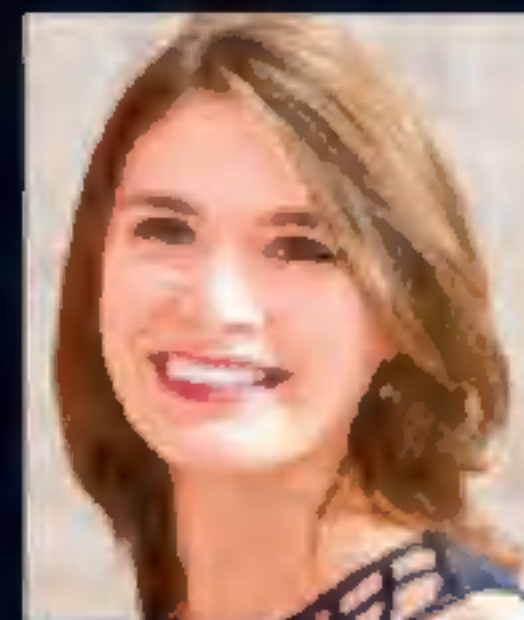
ALCEE CHRISS**



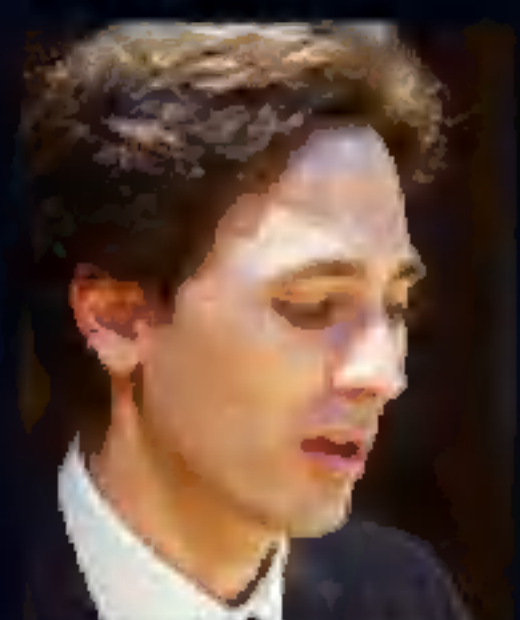
DOUGLAS CLEVELAND



KEN COWAN



MONICA CZAUSZ



VINCENT DUBOIS



KATELYN EMERSON



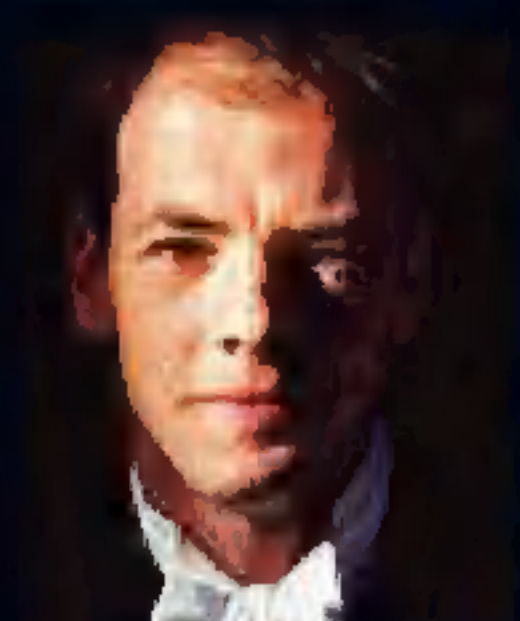
STEFAN ENGELS



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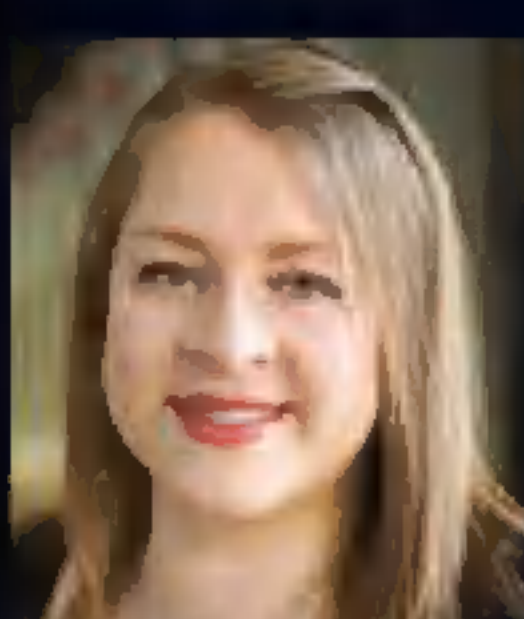
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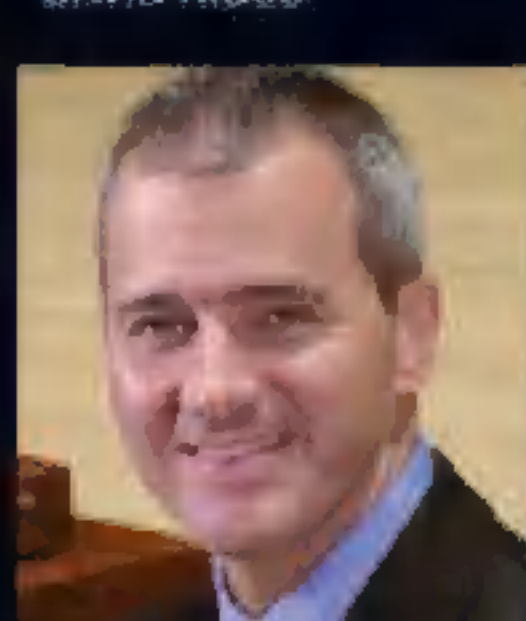
CHRISTIAN LANE



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AMANDA MOLE



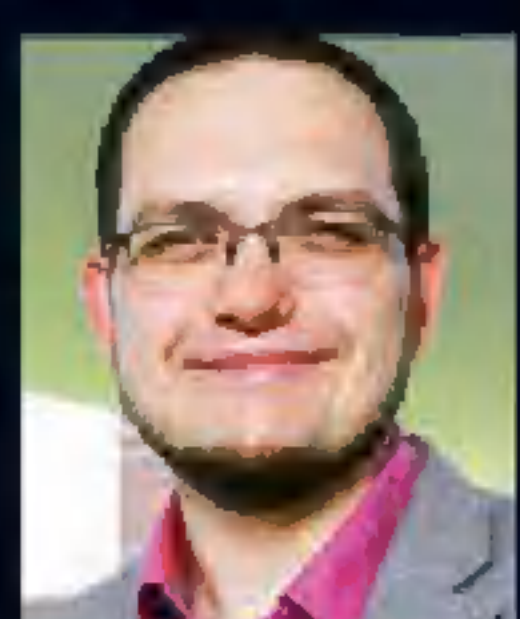
ALAN MORRISON



JAMES O'DONNELL



THOMAS OSPITAL



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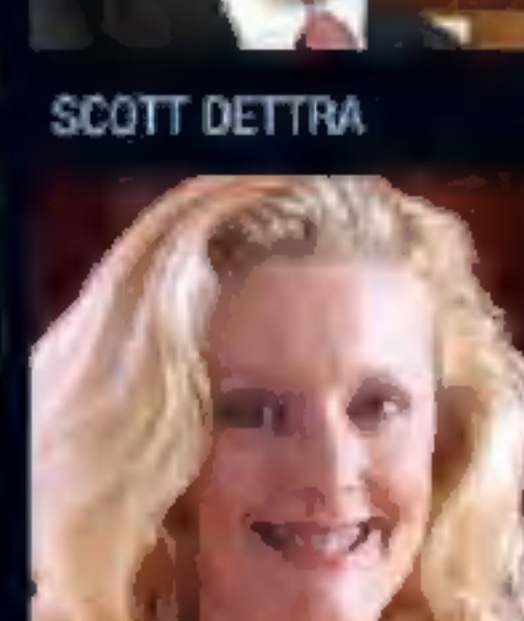
JONATHAN RYAN



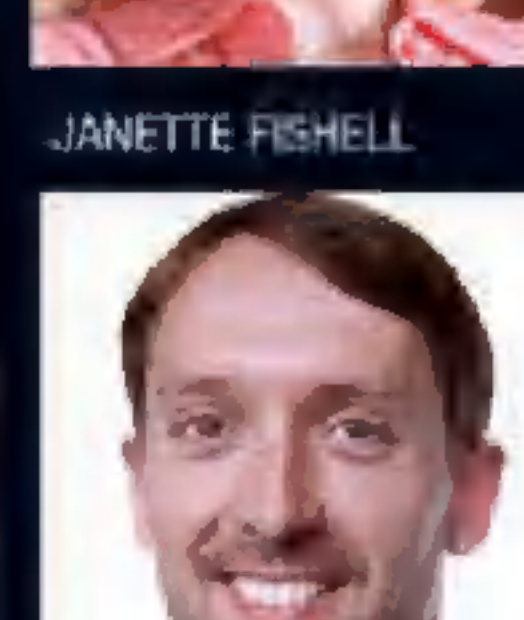
AARON TAN*



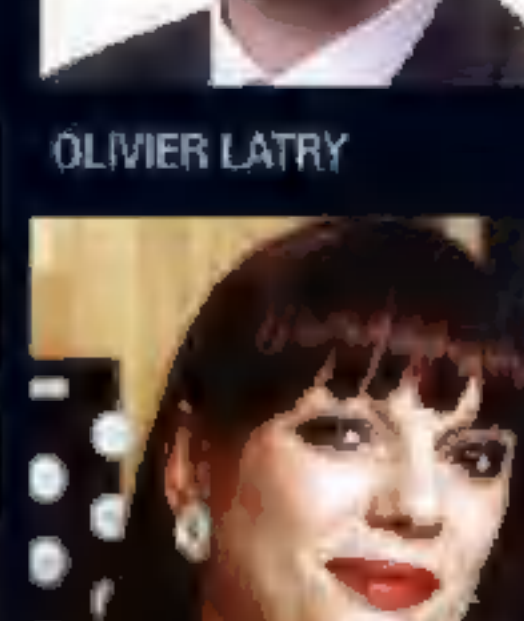
TODD WILSON



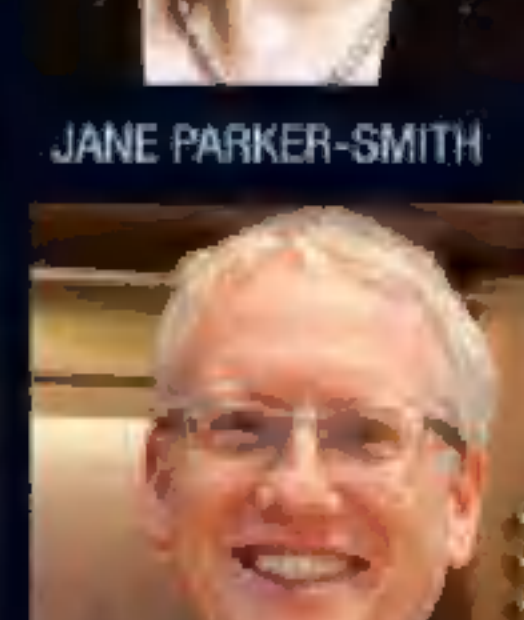
SCOTT DETTRA



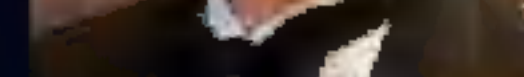
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ENCOUNTERS

STEPHEN WILKINSON, CHORAL CONDUCTOR AND COMPOSER



ANDREW WILKINSON PHOTOGRAPHY

I'm the son of a country parson. Aged seven, I was sent to Christ Church Cathedral, Oxford, to be a choirboy. Noel Ponsonby was organist and died shortly after I arrived, and from 1927 W.H. Harris took over. He was a good composer, but not a choir trainer. The choir was nothing. I remember all boys and the six singing men being called back to rehearse music they'd sung badly. The school was terrible, too. Ultimately parents got together and the headmaster was hooped out. There was every kind of meanness and cruelty, but nothing sexual. When I went back for my last term, I was given an address to which I could run away.

I followed my brother, John, to St Edward's, Oxford – not a great school for music then, but quite different now. Somehow, I got an organ scholarship to Queens' College, Cambridge, in 1937. I was nominally in charge of a choir – the Dean's unauditioned Scout Group. I was not a budding organ virtuoso but was capable of amusing the choirboys, so they took me on, with no

regular singing men. Nowadays, Queens' has a fantastic choir, one of the very best.

In 1937 music was not a solid leg of a Tripos. You could read music as an extra, which I did. I was supposed to read Classics, but persuaded them to let me read English. I scraped through but was musically active, especially in the University Music Club. My first concert was accompanying an oboist. I don't even know if we'd looked at the music before we went on the platform. In the same concert, a real musician called David Willcocks played, splendidly, a Beethoven sonata, all from memory.

I was called up to war service in the navy and worked on mine disposal. One day, curiosity caused me to err and I blew myself up, severing my right radial nerve – not good for a keyboard player. Postwar, I completed my music degree in Cambridge – by then a legitimate subject – but needed employment. Hertfordshire Rural Music School was something to do with education but I'd never educated anyone. A chap called Harold Watkins-Shaw, of *Messiah* edition

fame, recommended me. I lived in Hitchin, pretending to direct this school, touring the county teaching children how to play the recorder, carefully keeping one lesson ahead, never having played the instrument.

Seven years on, the BBC advertised a job in Manchester. I didn't get it, but they asked me to keep in touch. I got on to the music staff of the BBC in Leeds, looking after the choral achievements of the vast North Region. I transferred to Manchester in 1960 when my boss, Gordon Thorne, went to London. He had been a keen choral conductor and adjudicated at amateur music festivals. He'd put together a band of singers who had been festival winners, among them a girl called Elizabeth Harwood. I first conducted this group of oddities in 1954. I wanted to make something of them and, rather naughtily, advertised it in the *Radio Times* as the BBC Northern Singers. I have a series of comments from reviews we've had over the years and I am very proud of these. And there are my compositions, which I think will be swept under the carpet for St Peter to consider.

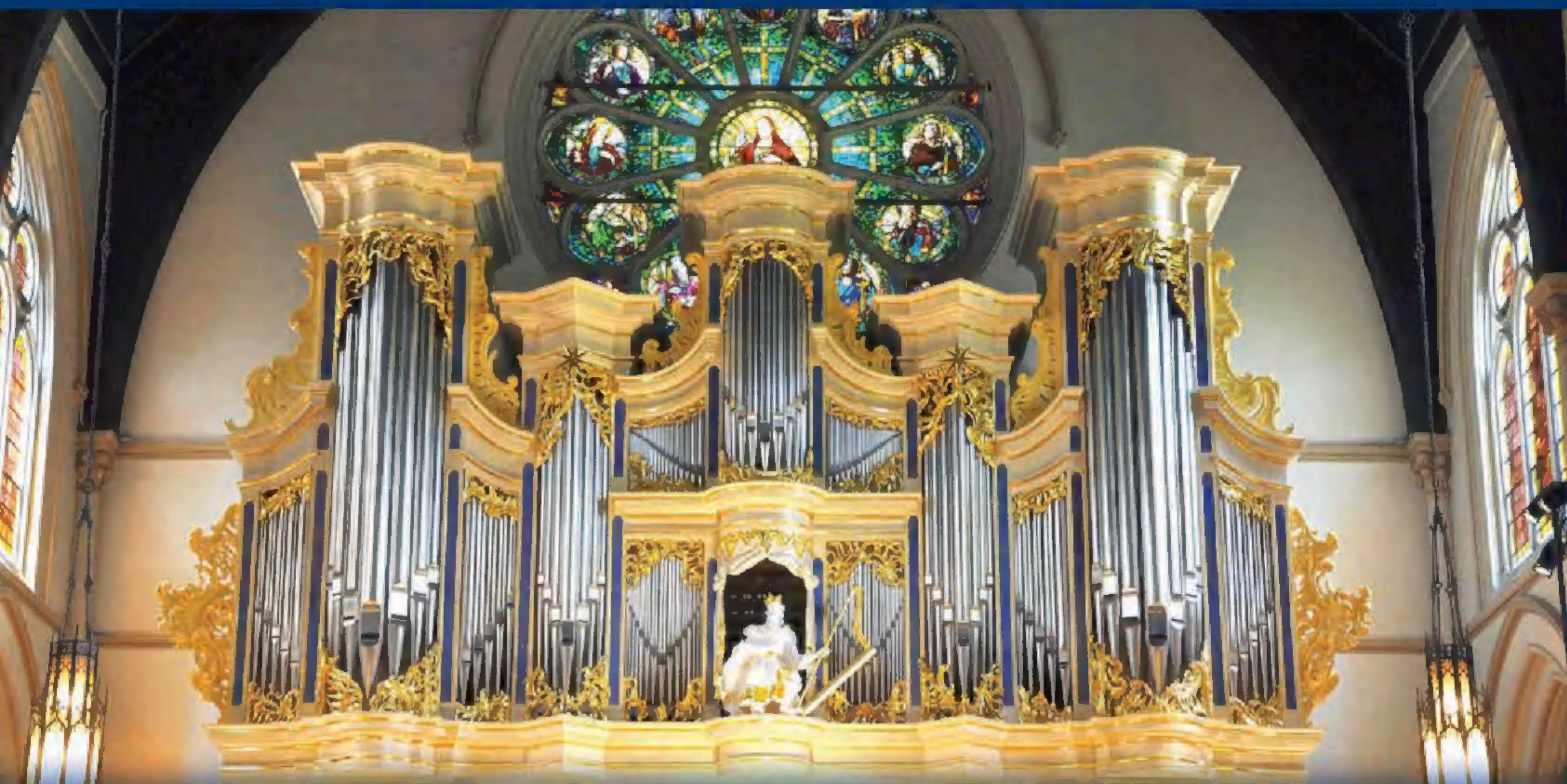
Once, I was asked to meet Imogen Holst. Would I walk around the garden at Little Benslow Hills? I was so wet behind the ears: I thought it was a nice conversation with a lovely lady, only later realising I was being assessed to become her successor to run the music at Dartington. Not suitable! But Imogen must have taken a fancy because, when her father died, it was not the BBC Singers who sang in his honour but the BBC Northern Singers: not the best way to befriend southern colleagues.

Today, singing standards are absolutely fantastic, especially at universities. I wrote to congratulate Nigel Short and Tenebrae for their performance of Parry's *Songs of Farewell*. That had eloquence, something I aimed for above everything. If there's anything I'd bequeath to future conductors, it is words: vowels, consonants, phrasing. I only stopped conducting the William Byrd Singers in 1970 when I was 90, when my wife said '[your] tempi are getting slower. Ultimately they will come to a stop.' What a warning! ■

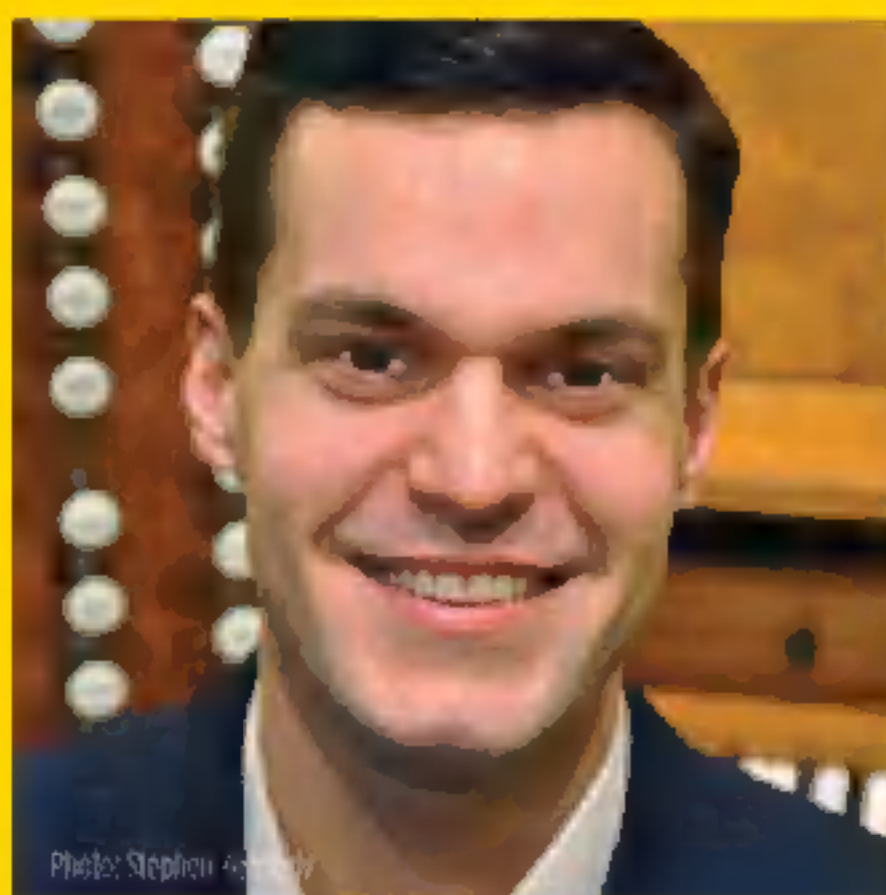
Stephen Wilkinson, who celebrated his 100th birthday in April, was talking to Glyn Môn Hughes.

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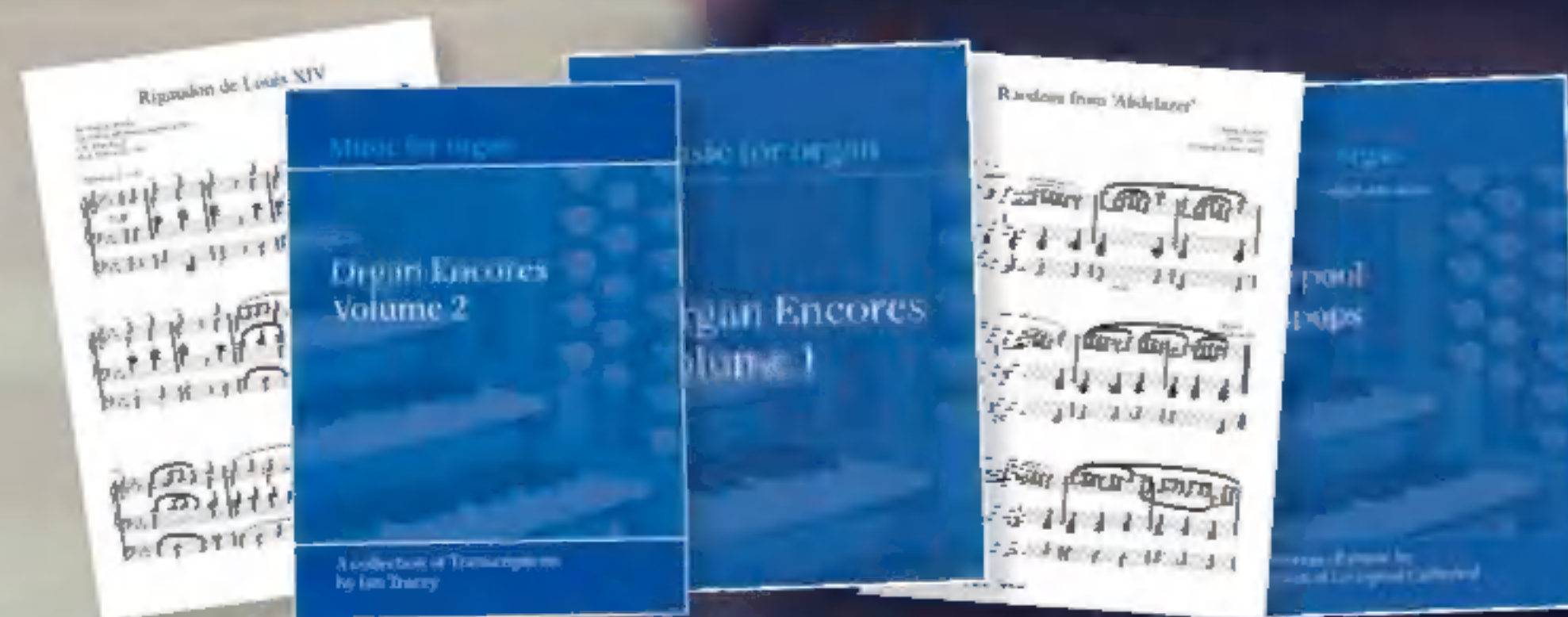
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